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## **The representation of cultures in English textbooks**

Zastoupení kultur v učebnicích angličtiny

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Děkuji PhDr. Tomáši Gráfovi, Ph.D. za pomoc, trpělivost, cenné rady a nesmírnou podporu, které mi při psaní této práce poskytl.

Prohlášení:

Prohlašuji, že jsem tuto práci vypracovala samostatně a výhradně s použitím citovaných pramenů, literatury a dalších odborných zdrojů.

Souhlasím se zapůjčením diplomové práce ke studijním účelům.

V Praze, dne .....

.....

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## **Abstract**

The thesis examines the representation of cultures in ELT textbooks in order to reveal whether the textbooks may serve as tools of developing intercultural communicative competence (ICC). The specific aim of the thesis is to assess the extent to which different cultures appear in the textbooks' cultural content. It also aims at examining the manner in which specific cultures are represented. Three textbooks have been selected for the study and the visuals and reading components of units 1-10 of each have been analysed. The method of extracting and counting the cultural references is used to carry out a cultural breadth analysis. In the analysis of the manner of cultural representation, specific cultures are examined in the textbooks which quantitatively favour them. The results show that the two textbooks that have been evaluated as possible ICC-developing tools exhibit diversity both in the extent of different cultures they include and also in the varying manner in which the cultures are represented and which often shows cultures in juxtaposition. Methodological choices made in writing the thesis may inspire further research of cultural content of ICC-supportive textbooks. The thesis also promotes the importance of a critical approach to textbooks as materials of considerable educational value.

## **Abstrakt**

Tato práce zkoumá zastoupení kultur v učebnicích angličtiny a zjišťuje, zda mohou učebnice sloužit jako nástroje k rozvoji interkulturní komunikativní kompetence (ICC). Cílem práce je zhodnotit rozsah výskytu různých kultur v kulturním obsahu učebnic a prozkoumat způsob, jakým jsou kultury prezentovány. Pro analýzu byly vybrány tři učebnice. Analyzovány byly obrázky a textové komponenty lekcí 1-10 v každé učebnici. V analýze kulturní diverzity byla použita metoda extrahování a počítání kulturních referencí. V analýze způsobu prezentace kultur byly konkrétní kultury zkoumány v učebnicích, které je ve srovnání s ostatními početně upřednostňují. Výsledky ukazují, že dvě učebnice, které mají potenciál podpořit ICC, vykazují diverzitu jak v zastoupení kultur, tak v různorodém způsobu jejich prezentace, který často ukazuje kultury v juxtapozici. Práce chce inspirovat další výzkum v oblasti kulturního obsahu učebnic podporujících ICC and zdůraznit důležitost kritického přístupu k učebnicím, jakožto materiálům s významnou vzdělávací hodnotou.

**Keywords:**

ELT, textbooks, intercultural communicative competence, English as an international language, diversity, cultural content, representation of cultures

**Klíčová slova:**

výuka angličtiny, učebnice, interkulturní komunikativní kompetence, interkulturní povědomí, angličtina jako mezinárodní jazyk, diverzita, kulturní obsah, zastoupení kultur

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## **List of abbreviations**

CA = cultural awareness

*EF = English File*

EFL = English as a foreign language

EIL = English as an international language

ELF = English as a lingua franca

ELT = English language teaching

ENL = English as a native language

ESL = English as a second language

FL = foreign language

ICA = intercultural awareness

ICC = intercultural communicative competence

IL = international language

LF = lingua franca

*Nav. = Navigate*

*NH = New Headway*

OUP = Oxford University Press

## 1. Introduction

English language teaching (ELT) in Czech secondary school environment has been traditionally regarded as an example of teaching English as a foreign language (EFL)<sup>1</sup> to a class of usually monolingual students who learn English while living in their own country. Importantly, the learners' aim of studying English is not only to communicate with native speakers but also with non-native speakers of English, which is why EFL learners are typically learners of English as an international language (EIL)<sup>2</sup> who are enabling themselves to become users of English for international, or rather intercultural, communication (Chlopek 2008: 10).

In order to effectively participate in such communication and in addition to their other skills, learners may need to acquire the intercultural communicative competence (ICC) which implies the ability to build relationships while speaking in the foreign language and the capacity to consider one's own and the other person's viewpoint and needs (Byram in López-Rocha 2016: 107). In our present world, learners of English or any foreign language find themselves more and more in situations where they have to understand relationships between different cultures and make sense of different behaviours and attitudes (Aguilar 2007: 63). Therefore, to promote learners' understanding of complex cultural relationships of today's world that they are likely to encounter in their English use, it may be especially vital to raise their awareness of various cultures associated with EIL and address the cultural diversity in the English teaching process.

With respect to this, ELT textbooks – traditional components of the EFL instruction – may be seen as one of the tools of raising learners' awareness of cultural diversity. Driven by the belief in the textbooks' far-reaching influence of publicly used materials as well as by perceiving textbooks as carriers of cultural messages, a general aim of the thesis is to examine the potential of textbooks to contribute to students' acquisition of cultural awareness (CA) and ICC in general. As ICC can be enhanced when students are exposed to a culturally rich environment in which they internalize the norms of different cultures (Kim & Paek 2015: 100), a specific aim of the thesis is to explore the cultural richness and diversity of selected textbooks.

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<sup>1</sup> The term *English as a foreign language (EFL)* is related to environments where English is learned at schools but it is “not actually used or spoken very much in the normal course of daily life” (Kirkpatrick, 2007: 27).

<sup>2</sup> The term *English as an international language (EIL)* is “one which is used by people of different nations to communicate with one another” (McKay 2000: 7).

Focusing primarily on materials used in Czech secondary schools, the thesis aims to examine the extent to which various cultures are represented in the textbooks and thus identify their diversity of cultural content on a quantitative level. In addition to this, a manner of representation associated with various cultures is also inspected in order to identify possible representation tendencies on a qualitative level and to provide a more holistic account of the textbooks' cultural content. By means of this analysis, I wish to examine whether the textbooks reflect the importance of intercultural sensitivity needed in today's globalized world (McDonough 2013: 47). On a broader level, I also hope to promote understanding of textbooks as culturally loaded materials which need to be approached from a critical perspective.

The thesis is divided into 8 chapters. After this introductory chapter there is one providing theoretical background to the study (Chapter 2). The theoretical background begins by discussion of the status of textbooks in the ELT field and by distinguishing between linguistic and cultural content of a textbook. Then it is concerned with an overview of various trends of cultural content representation. Finally, it introduces the concept of ICC and its implications for textbook design and language educators and concludes by an overview of studies of cultural content of language textbooks.

The next chapter, Material (Chapter 3) introduces a sample of selected textbooks and reasons for choosing the particular textbooks. The following chapter, Method (Chapter 4) introduces the thesis' research questions and describes specific procedures of the two analyses of the research. The next two chapters (Chapter 5 and 6) present the results of the two analyses. Firstly, Chapter 5 introduces the results of the cultural breadth analysis. Secondly, Chapter 6 is concerned with the findings of the analysis of the manner of cultural representation of the textbooks.

Finally, Discussion, i.e. Chapter 7, presents the interpretation of findings of the two analyses and links it to previous research. In Conclusion (Chapter 8), I discuss the implications of my findings, comment on possible limitations of the study and suggest areas for further research.

## **2. Theoretical overview**

In the theoretical component of the thesis, I first demonstrate the high status of textbooks in the area of ELT as well as the existence of diverse factors and interests which may influence their content. Next, I emphasize the distinction between linguistic and cultural content of textbooks and assert the importance of the latter (see 2.2). In the overview of representation of cultural content in textbooks, I point out some widely observed trends and tendencies. Firstly, I focus on the manner in which culture tends to be represented and by what aspects. Secondly, I provide an overview of whose cultures are deemed preferable and, in contrast to this, whose cultures tend to be omitted from textbooks' cultural content. Moreover, I introduce a classification of textbooks' on the basis of prevailing cultural information and conclude this section by acknowledging the potentially problematic correlation of internationally used English with a specific culture (2.3).

At that point, I introduce some key concepts associated with intercultural dimension of language teaching – intercultural communicative competence (ICC) and intercultural awareness (ICA). Then, I offer various pedagogical implications of ICC for textbooks' cultural content design (see 2.5) and for language educators respectively (see 2.6). Finally, I conclude the theoretical part by providing a cross-section of studies of cultural content in textbooks, with a specific emphasis on the diversity of approaches and methods adopted in those studies (see 2.7).

### **2.1 Status of textbooks in ELT**

Teaching materials have traditionally functioned as centres of teaching programmes in various educational contexts. With respect to materials for English teaching and learning, textbooks often serve as representations of target language use. This is especially relevant in a non-English-speaking environment, where English is taught as a foreign language. In Czech secondary school context, which is an example of such environment, textbooks thus fulfil a wide range of practical needs (Rubdy 2014: 39). From this perspective, textbooks can be understood as worthy resources.

However, Aguilar (2007) warns that a textbook in itself can represent many things ranging from the beneficial to the harmful ones, such as authority and ideology (p. 72). In addition, the plethora of various textbooks which continue to be produced may demonstrate another similarly questionable characteristic. It does not only confirm that textbooks remain

to be the ‘visible hearts’ of any ELT programme but also their functioning as one of the main ‘tools of trade’ in the language classroom (Rubdy 2014: 38). In other words, due to the masses of English learners around the world, ELT textbooks have become one of the most prospering areas of the publishing houses. Therefore, apart from their other roles, textbooks are also commodities that need to be traded and what they represent and contain is the result of a complex interplay among sometimes contradictory commercial, pedagogic and ethical interests (Gray 2002: 157). Furthermore, the elementary decision of which textbook to use is also affected. As Rubdy (2014) asserts, it is natural that a “[c]onflict of interests can arise between commercial agencies who view ELT as big business and use aggressive marketing strategies to exploit the situation and those committed to the choice of a coursebook simply for its value for effective classroom use” (p. 40).

As a result of the multiple factors involved, a careful selection of the textbook is not an easy task. Frequently, teachers or course organizers are under considerable professional and financial pressure to choose a textbook that will be used in several years to come. They know that an inappropriate choice may waste funds and time and, even more seriously, it may have a potentially demotivating effect on students and possibly other colleagues. With respect to this, a careful evaluation of available materials merits serious consideration (McDonough 2013: 51).

One of the facts that teachers should consider is that it is important to think of textbooks as doing more than providing linguistic input. Notably, textbooks are not only language samples but cultural products which are imbued with cultural positionings, identities, assumptions, and worldviews (Liddicoat & Scarino 2013: 83). Having understood that textbooks are culturally loaded, Rubdy (2014) warns of textbooks’ potential to act as instruments of institutional control; mainly in connection with textbooks produced centrally by a group of specialists for another group to use locally in a top-down fashion (p. 38). As Gray (2012) aptly claims in his study of globally used materials, teachers should not forget that although textbooks are explicitly designed for the teaching of English language, they are also highly wrought cultural constructs and carriers of cultural messages (p. 152).

Furthermore, when textbooks’ status of widely-employed public documents is considered, their immense potential to “express, reinforce, and construct a certain view of the world” (Matsuda 2008: 175) should not be underestimated. Therefore, apart from understanding textbooks as language resources, tools of trade and cultural products, their

educational role in shaping learners' attitudes and worldviews needs to be understood as the overarching one. On the more general level, a textbook should be considered to be the means of achieving educational aims because every textbook has both instructional and educational role (Mariknović & Erić 2014: 74). On the one hand, the instructional role is linked to a particular subject matter of teaching and it could be seen as widening learners' system of knowledge. On the other hand, the educational role of textbooks manifests itself in the development of learners' personal characteristics and attitudes. As an instance, in order to fulfil this role, a textbook should contribute to learners' forming a desirable system of values (ibid.). In the process, it should "respect national, cultural values and universal human values" and should not "be discriminative to different cultural and religious values" (ibid.). Importantly, the educational role of textbooks could be viewed as universal across various areas of education. With respect to ELT textbooks, their potential to shape learners' values, beliefs and behaviours is reflected in their cultural content to a large extent.

## **2.2 Linguistic vs. cultural content**

From a traditional perspective, textbooks are assumed to be the chief providers of the target language in the English classroom. While understanding of textbooks as primarily a means of facilitating language learning is pertinent, it may be highlighted that textbooks "cannot simply do that and no more, because language is used in real situations for real purposes" (Cunningsworth 1995: 86). In order to contribute to a meaningful and engaging learning process, textbooks should also provide a subject matter which, although "being primarily designed for language teaching, is also informative, challenging, amusing, exciting and occasionally provocative" (ibid.). That is, intertwined with the linguistic component, there is also a cultural content in the textbook that needs to be reflected in the material's evaluation.

There are various reasons why the cultural content of textbooks may be deemed important. Apart from its potential to influence the learners' value systems, there are also the frequently voiced arguments that "it is virtually impossible to teach a language without teaching cultural content" (McKay 2002: 85). There is a widely shared opinion underlying these arguments that there exists an indissoluble bond between language and culture and that there is no means how one can be separated from the other<sup>3</sup>. This is due to the belief that language expresses, embodies and symbolizes cultural reality and that it influences thought

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<sup>3</sup> For the interconnection of language and culture see also Baker (2012: 64) and Yuen (2011: 459).

and culture, while culture influences people's language. On the top of that, language and culture continuously influence each other (Silvia 2015: 2).

Obviously, this widely respected interconnection has rich implications for language teaching. To begin with, there is a need to realize how difficult it is to teach a language without an acknowledgement of cultural context in which it is used (Baker 2012: 62). Teaching a version of such decontextualized language may not be capable of turning learners into successful communicators. Furthermore, effective language learning involves not only learning different aspects of the culture in which the language is used but sometimes also how other cultures are represented in that particular culture (Yuen 2011: 459). From a broader perspective, there are also arguments for studying culture which are not necessarily motivated by its contribution to a language learning success. For instance, Lustig & Koester (2006) argue that because "[c]ompetent interpersonal relationships among people from different cultures do not happen by accident [but rather] as a result of the knowledge and perceptions people have about one another" there is a necessity "to learn about and thereby reduce anxiety about people from other cultures [...] and to handle the inevitable differences in perceptions and expectations that will occur" (p. 262). It follows that learning about other cultures may actually be beneficial not only for the foreign language communication in classroom context but also for everyday real-life interpersonal encounters.

The above mentioned reasons for acknowledging the cultural dimension in language teaching and also the associated inclusion of cultural content in textbooks are universally applicable to language pedagogy in general. However, there are additional implications for ELT. In teaching of English, it is not only important to include cultural content but rather to deal with it explicitly since "English is situated at the interface of foreign and native cultural values to a greater extent than any other language because of its greater use around the world" (McKay 2002: 14). Obviously, the role of culture is discussed in connection with the understanding of the contemporary role of English as an IL.

On the one hand, it could be argued that, due to the instrumental function of EIL as the language used between people of diverse backgrounds, its interconnection with culture becomes weakened. This view can be mainly attributed to the opinions that "non-English speaking world learns and uses English language for communicational purposes and not for cultural identity formation" (Kumaravadivelu 2008: 19). Indeed, some researchers find the association of EIL and a specific culture rather problematic (see Soler 2007; Aguilar 2007),

which is elaborated upon in the next section. On the other hand, it could be acknowledged that language, even when used as a *lingua franca*<sup>4</sup>, can never be culturally neutral because when it is used for communication it always contains people, places and purposes, none of which exists in a cultural vacuum (Baker 2011: 64). In addition, it should be emphasized that “the use of EIL involves crossing borders, both literally and figuratively, as individuals interact in cross-cultural encounters” (McKay 2002: 83). It is precisely because of this aspect that the cultural content in EIL teaching needs to be addressed.

### **2.3 Overview of representation of cultural content in ELT textbooks**

Curiously, despite acknowledging the importance of cultural content in English textbooks and teaching in general, “many approaches to language education have effectively marginalized culture [...] by focusing solely on the linguistic system and the use of materials that are sanitized of cultural complexity” (Liddicoat & Scarino 2013: 47). It becomes obvious that it is not only crucial to include the cultural element in a textbook but also to consider the manner in which the culture is represented. One of the aspects that frequently characterize cultural representation is cultural reductionism. This phenomenon occurs when the cultural information in a textbook is presented in a way that strips away the complexity, variability, and subtlety of culture and represents speakers of the target language as homogeneous and stereotypical (ibid.: 103).

There are various effects of such simplified and homogeneous representation of culture. Firstly, it is highly probable that culturally poor materials may struggle to motivate the learners and stimulate their interest in learning about culture. That is, by depicting culture uncritically textbooks offer only a limited engagement between the learner and the culture presented for learning (ibid.: 86). Secondly, according to Yuen (2011), “the information in language textbooks is generally fragmented and highly generalized, indicating only the norms of behaviour without actual experience of the culture or being alerted to individual differences [...] which easily gives rise to prejudice or stereotype” (p. 460). Lastly, the degree of cultural complexity is frequently affected by the commercial interest. In order to maximize the textbook’s marketability in various parts of the world, it may be stripped of its distinctive characteristics that might be regarded as inappropriate in some contexts. As a result of the publishing industry pressure, textbooks begin to look very much alike in accordance with the

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<sup>4</sup> The term ‘*English as a lingua franca*’ (ELF) has emerged “as a way of referring to a communication in English between speakers of different first languages” (Seidlhofer 2005: 339).



‘one size fits all’ philosophy underlying the global textbook’s production. This is also detectable in the recurrence of safe topics, such as foreign travel, holidays and tourism (Gray 2002: 159).

The differentiation of safe topics from those potentially dangerous or inappropriate ones can be related to the issue of what aspects of culture prevail in textbooks. Traditionally, definitions of culture tend to distinguish between so called ‘Big C’ culture as the product of civilization and ‘little c’ culture as a way of life of a particular group of people (Brody 2003: 39; see also Lee 2009). In this approach, ‘Big C’ represents formal culture. Basically, it refers to a set of facts and statistics relating to the arts, history, geography, business, festivals and customs of a target speech society (Lee 2009: 78). In contrast, ‘little c’ stands for routine aspects of life such as daily living and the patterns of behaviour that members of a particular culture regard as appropriate (Yuen 2011: 458). In a similar vein, Gómez Rodríguez (2015) distinguishes between ‘surface’ and ‘deep culture’ (p. 168). ‘Surface culture’ comprises easily observable aspects and thus can be assumed similar to ‘Big C’ concept, while ‘deep culture’ refers to sociocultural norms, lifestyles, beliefs and values and can be likened to ‘little c’ (ibid.).

As Gómez Rodríguez further observes, the EFL field has generally focused on teaching elements of the ‘surface culture’ and textbooks often include topics such as holidays, tourist sites, famous people’s achievements, and food. In the researcher’s opinion, these forms of culture are prevalent in textbooks in spite of the fact that they only entail the accumulation of general fixed information and thus may not be sufficient for students to understand the target culture (ibid.). If we come back to the analysis of the means of cultural representation, the surface topics are also frequently shown via adopting a tourist perspective. If such presentation applies only to a certain amount of cultural content, this may not be a cause of concern. However, by representing culture exclusively by means of a touristic encounter with well-known geographic and historical aspects of a country or countries concerned, textbooks position language learners as “superficial tourists who travel from one country to another without any serious engagement with those cultures” (Liddicoat & Scarino 2013: 85).

Another widely discussed trend in cultural content’s representation is the view of culture as a static and fixed phenomenon. From such a standpoint, culture is depicted as a set of learnable rules that can be mastered by students but does not provide them with opportunities to understand and participate in cultures as they change in different times,

places, and contexts (ibid.: 22). Importantly, these opportunities are especially salient in the current process of global communication where culture is in constant transformation in multiple ways (Gómez Rodríguez 2015: 169). Also, it is often assumed that culture is a static entity representing collective sociocultural norms which are shared and transmitted by the people of a community. However, such assumptions may be liable to create generalizations and stereotypes (ibid.).

### **2.3.1 Stereotyping in textbooks' cultural content**

The two phenomena of generalization and stereotype need to be perceived in a close connection because, in its basic definition, stereotype could be a form of generalization about some people or group (Lustig & Koester 2006: 152). From a practical perspective, including every aspect of the target culture is virtually impossible and therefore generalizations may be re-evaluated as inevitable. However, this should be accepted only on condition that the generalizations do not serve to confirm and harden existing stereotypes about the cultures represented (Clarke & Clarke 1990: 31). Just as it is a mistake to believe that each culture is unalterable and fixed with its own norms and traditions, it is also dangerous to generalize that all of the people of a community 'share' and follow identical established norms with homogeneous compliance as this can stimulate learners to make premature opinions (Gómez Rodríguez 2015: 170). This type of stereotyping error, called the 'outgroup homogeneity effect', results in ignoring the differences among individual members of a group and ultimately leads to a tendency to regard all members of a particular group as much more similar to one another than they actually are (Lustig & Koester 2006: 154).

There are several other means of stereotyping in textbooks' cultural content. On the one hand, there is a tendency to portray a culture in an overwhelmingly positive and flattering manner. A celebratory representation may be achieved by emphasizing the most emblematic elements that define a cultural group and by spreading the idea that all cultures of the world happily coexist through mutual respect and tolerance. Specifically, such congratulatory views could be detected in a presentation of tourist sites, lives of famous celebrities, main human achievements of a country, and tips on how to survive as a tourist in a foreign country (Gómez Rodríguez 2015: 169). This association of stereotyping with 'Big C' elements could be easily identified in textbooks despite Troncoso's (2010) warnings that language and culture go beyond the idea of being represented by symbols and icons. Still, associating Spanish culture with paella and bullfights, the English culture with 'Big Ben' and fish and chips and

the Mexican one with ‘tacos’ and ‘enchiladas’ may be frequently detected in textbooks (p. 90). On the other hand, there is also a tendency to show particular cultures in a rather disrespectful and negative manner. While this may often be done unconsciously and the stereotypical representation may fully reveal itself only in contrast to the portrayal of other cultures, Tomlinson (2008) concludes his material-development publication by stating that ELT textbooks used at that time tend to “portray non-European cultures superficially and insensitively” (p. 837).

Regardless of their specific nature, stereotypes in textbooks’ cultural content may have various effects not only on learners’ understanding of the portrayed cultures but also on the way they reflect on their own culture. Stereotypical representations pertaining to an idealized image of the target culture can be doubly dishonest in the sense that they greatly omit aspects such as linguistic and ethnic diversity or class and gender oppositions, thus transmitting the idea of perfect societies to foreign recipients, in contrast to their own society, which they experience as imperfect (Clarke & Clarke 1990: 35). This risk of creating feelings of inferiority in learners needs to be especially addressed in contexts where they may have limited opportunities to personally experience the target culture and where the textbook thus serves as a sole mediator of the culture.

However, global textbooks produced by the Western publishing industry seem to be impervious to the challenges posed by heightened cultural consciousness (Kumaravadivelu 2008: 21). As a result, Western-based textbooks continue to be adopted and used in classrooms across the world, “[a]lthough it is widely known that [they] embody Western cultural values, beliefs, and attitudes often presenting stereotypical pictures that valorize Western societies” (ibid.: 20). Another frequently discussed characteristic of textbooks designed for global marketing is that they are mostly Anglo-centric, that is, they include target culture which is the culture of English-speaking people. Due to the English cultural dominance, globally designed textbooks often do not go very far in recognizing English as an international language (Siddique 2011: 113). These findings may serve as a link to another question concerning textbooks’ cultural content. Following the discussion of the manner of cultural representation and specific cultural aspects that tend to prevail in textbooks, the remaining question is whose culture is actually included in textbooks.

### **2.3.2 Classification of cultural information in textbooks**

Traditionally, there are three types of cultural information in textbooks that may be distinguished. Firstly, there are ‘target culture materials’ which portray the culture of a country in which English is spoken as a first language. As McKay (2004) comments, “with the tremendous interest in learning English, one very common classroom context is when the teacher and students come from the same cultural background, but the materials used in the classroom draw heavily on a target culture” (p. 11). Importantly, this context which characterizes EFL also frequently applies to the Czech educational system. What may be positive about the target culture textbooks is that some students may be interested in learning more about the culture of English-speaking countries, either due to the popularity of Western films and music or because they are preparing to visit or study in English-speaking countries. In contrast, there is a possibility that some topics in textbooks relying on target culture may be largely irrelevant or uninteresting to some of the students (*ibid.*). In addition to relative strangeness and detachment of textbooks that only represent the target culture, rejection in students may be also provoked in case the representation is on top of everything stereotyped and “ideal” (Aguilar 2007: 72).

Secondly, in a clear opposition to the target culture materials, there is a category of ‘source culture materials’ that mostly draw on learners’ own culture as their content<sup>5</sup>. On the one hand, there is a danger that because students are already familiar with the topics, the textbooks may struggle to motivate them (McKay 2000: 10). On the other hand, it is unlikely that students know absolutely everything about their culture or they may lack English vocabulary to competently describe their cultural background. In this respect, it seems that rather than considering whether to include source culture or not, the focus could be on how the source culture is presented and by which aspects. Nevertheless, teachers and administrators in non-English-speaking countries often prefer to use target rather than source culture in their English textbooks. This is perhaps due to the belief that language and culture are inseparable and that English, by definition, still belongs to the countries where English is spoken as a native language (*ibid.*). As has already been mentioned in connection with the global textbooks (see 2.3.1), British or American cultures serve as traditional target cultures in various teaching contexts (Brown 2008: 148).

However, using materials which only include cultures of English-speaking countries does not sufficiently correspond to the contemporary use of English as an IL. Generally, what

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<sup>5</sup> See Aliakbari’s (2004) analysis of source culture textbooks of English used in Iran.

culture or cultures need to be taught in connection with a foreign language depends on the social context in which the language is not only learnt but also in which it is used. In other words, if English is predominantly used as a medium for communication between people of various cultures, the cultural content included in teaching materials should not focus mainly on the cultures of English-speaking countries (Yuen 2011: 464).

A possible solution to this problem could be offered by the third type of textbooks' cultural information of McKay's classification. The 'international target culture materials' use a great variety of cultures of English- and non-English-speaking countries around the world (McKay 2000: 9). These materials may include cross-cultural encounters of English learners with both native and non-native speakers of English and thus illustrate cross-cultural pragmatics and exemplify the manner in which English is being used effectively by non-native speakers to communicate with others for international exchange (*ibid.*: 10). In other words, they may provide learners with a credible model of non-native yet competent English users. Despite these undeniable benefits of international target culture materials, finding a balance between the cultures included could be rather challenging.

In contrast to the traditional association of English with cultures where it is the native language, with English being used as a global lingua franca in a huge range of different cultural contexts, a correlation between the English language and a particular culture and nation becomes clearly problematic (Baker 2011: 62). Although it is not possible to establish a clear connection between English used in international context and a specific culture, the language still remains culturally loaded. In other words, while some scholars researching the global spread of English argue that English has become de-anglicized (see Kachru 1992) it does not necessarily mean that it has become de-culturalized. It is more sensible to assume that English is now intricately intertwined with a wide variety of cultures, including national and regional cultures that were not traditionally associated with English (Matsuda 2008: 176)<sup>6</sup>.

As a consequence, EIL does not belong to any particular culture but it rather provides the basis for promoting cross-cultural understanding in an increasingly global village (McKay 2004: 11). From a contemporary perspective, this capacity of English to promote intercultural understanding may hopefully compensate for its incapacity to adhere to a clearly defined culture. In today's world where non-native speakers of English already outnumber the native

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<sup>6</sup> See Canagarajah (2006) for further discussion on the complex relationship between EIL and local culture.

ones, global use of the English language necessitates global cultural awareness rather than a mere conformity to the target language culture (Zarei 2011: 294). As Baker (2009) emphasizes, cultural awareness (CA), alongside with language awareness and accommodation skills, could be understood as one of the tools which help prepare learners of English for the wealth and complexity of cultural backgrounds they are likely to encounter in LF interactions (p. 588). In other words, the awareness of other cultures is an important component of the learners' competence to effectively communicate in intercultural contexts. In ELT field, this competence is traditionally referred to as intercultural communicative competence (ICC) and will be discussed in detail in the next section.

## **2.4 ICC, ICA and the need for intercultural dimension in ELT**

In reaction to an increasing number of English interactions involving speakers of different cultural backgrounds, the 'intercultural dimension' in language teaching aims to develop learners as intercultural speakers or mediators "who are able to engage with complexity and multiple identities and to avoid stereotyping which accompanies perceiving someone through a single identity" (Byram et al. 2002: 5). Rather, learners may need to perceive their interlocutors as individuals whose qualities are to be discovered and not merely as representatives of an externally ascribed identity (ibid.). In order to implement this dimension, the ELT programmes may not only focus on learners' linguistic abilities but they may also concentrate on developing learners' ICC.

ICC could be defined as "the knowledge, motivation and skills to interact effectively and appropriately with members of different cultures" (Cetinavci 2012: 3446; Troncoso 2010: 85). A learner who has acquired ICC is then inquisitive – wanting to learn about other cultures, open-minded – willing to see issues from other people's perspectives, and has diplomatic skills (Mason 2010: 72). Furthermore, Byram (in López-Rocha 2016), one of the key proponents of ICC, emphasized that an interculturally competent person is not only able to communicate effectively but also to build relationships while speaking in the foreign language by considering their own and the other person's viewpoint and needs (p. 107). A crucial aspect of the tolerance of other people's perspective is the willingness to relativize one's own values, beliefs and behaviours and not to assume that they are the only possible and naturally correct ones. However, regardless of how respectful of other cultures the interculturally competent learners are, they also need to realize that their own beliefs, values and behaviours are deeply embedded and because of that they need to become aware of them

and how they influence their views of other people's values (Byram et al 2002: 7; cf. Xiong 2012: 514). This introspective awareness combined with CA mentioned above constitute an awareness component of ICC.

With the importance of CA for achieving ICC already suggested (see also Hovorka 2015: 29), it is useful to attempt at clearer understanding of the term. While at the most basic level CA can be defined as 'a conscious understanding of the role culture plays in the language learning and communication' (Baker 2011: 65), a detailed account of CA is offered by Byram (in Baker *ibid.*) as part of his framework of ICC. From his standpoint, an indispensable component of CA is an understanding of the relative nature of cultural norms which leads to an ability to critically evaluate, on the basis of explicit criteria, perspectives, practices and products in one's own and other cultures and countries. Furthermore, in Baker's conception of the term, CA rejects the monolingual native speaker as the ideal model and instead proposes the intercultural speaker and intercultural citizen as an alternative (*ibid.*).

Other researchers believe that CA may have a direct bearing on the individual's communicative performance and argue that even though the communication is contextualized and linguistically adjusted, it may not be sufficient unless it is accompanied by multidimensional CA supposed to lead to a relationship of acceptance where Self and Other are trying to negotiate a cultural platform satisfactory to all parties involved (Cetinaevci 2012: 3446; cf. Troncoso 2010: 85). Perhaps in respect to its influence on the overall success of communication, areas including CA could be proposed to be as relevant in ELT as the more traditional areas of language proficiency such as lexis and grammar (Baker 2009: 588).

In recent years, a terminological development could be observed – apart from the more 'traditional' CA, it is also possible to encounter the term 'intercultural awareness' (ICA). For instance, Cetinaevci (2012) states that being interculturally competent communicators requires psychological adaptation, the ability to effectively and appropriately execute communicative behaviour, ICA, and personal attributes like display of respect or empathy (p. 3448). Thinking of a reason for the new term's emergence, it may be suitable to start with considering potential limitations of CA. As Baker (2011) asserts, one of the most significant limitations is that CA "has commonly been conceived in relation to intercultural communication between defined cultural groupings, typically at the national level" (p. 65). This suggests that there may be a need to redefine CA so that it better corresponds with the intercultural communicative settings. While the importance of knowledge of other cultures

implied by CA is still valid, it may be useful to combine it “with an awareness of cultural differences in intercultural communication as fluid, fragmented, hybrid, and emergent with cultural groupings or boundaries less easily defined and referenced” (ibid.: 66).

ICA may thus be conceived as an extension of the earlier conceptions of CA, which is more relevant to global communicative contexts. In its basic definition, ICA is a conscious understanding of the role culturally based forms, practices, and frames of understanding may have in intercultural communication, and an ability to put these conceptions into practice in a flexible manner (ibid.). Similarly to widely acknowledged significance of CA for the success of communication, ICA’s development is considered relevant with respect to preparing learners for intercultural English use. As Gómez Rodríguez (2015) asserts, because current necessity to learn a foreign language goes far beyond learning grammar forms veiled in communicative functions, “the EFL field cannot ignore that learners must develop ICA to fit into a globalized world in which people from different cultural backgrounds establish international relations and become intercultural speakers” (p. 168). Rather, if the global cultural consciousness and intercultural citizenship are to be the outcomes of language learning, it may be more beneficial if the EFL education has a transformative goal that may be achieved via cultural reflection and understanding within a critically oriented pedagogy (Weninger & Kiss 2013: 2).

Importantly, such pedagogy is facilitated by materials that contribute to the development of a reflexive, open, and globally aware language learner and textbooks may be understood as playing a pivotal role in promoting interculturally competent language users and also in the broad socially transformative agenda of the language education (ibid.). The characteristics of textbooks suitable for the ICC development and their manner of presentation of cultures are elaborated upon in the next section of the theoretical overview.

## **2.5 Textbooks for ICC learning – implications for material development**

Generally, the nature of a textbook chosen for the language instruction needs to be influenced by the desired outcome of the language teaching. If the aim is to develop interculturally competent English users, materials should contribute to the establishment of a sphere of interculturality in the language classroom. One possible way of doing this is to use materials which encourage students to reflect on their own culture in relation to others (Cetinavci 2012: 3448). This may be perceived as connected to the need to inspect one’s own beliefs and values before trying to understand those of the others. The assumed importance of this



reflection on one's own culture has a significant implication for the material design. As a first step, it requires a basic presence of the learners' source culture in textbooks. Unfortunately, a marginalization of the source culture in textbooks is a well-known trend which is likely to be caused by a belief that textbook's universality increases their marketability (see also 2.3.2).

However, if a typical English-communicated encounter of people from diverse cultures is imagined, at various moments the speakers are likely to feel the need to explain aspects of their own cultures to one another. Specifically, if a Czech learner of English interacts with another non-native speaker of English, e.g. a Spaniard, they will use English as a tool for communication but they will probably draw on their knowledge of their own Czech and Spanish cultures respectively. As they may not be naturally equipped to describe their own cultural aspects in English, it is beneficial to acknowledge the value of including information about the learners' own culture in textbooks which provides them with an opportunity to learn more about their own culture and to acquire English necessary to explain their own culture to others (McKay 2000: 11). In addition, as most learners of English are likely to shuttle between local and global communities, the source culture knowledge may need to be re-evaluated as dynamic as the global one (Baker 2009: 574).

Furthermore, as a second step, the ICC supportive materials may become powerful tools to deal with cultural diversity by making learners aware of the value of communication in modern multicultural societies as well as promoting the idea of mutual understanding, tolerance and respect towards difference in diverse multicultural scenarios (Troncoso 2010: 83-90). Especially in contexts where the goal of language learning is to communicate with people from a large number of cultures, diversity could be seen as a central feature of textbook design and language education in general (Liddicoat & Scarino 2013: 178; Clarke & Clarke 1990: 41).

The need for cultural diversity in textbooks motivates a question of whose cultures are to be included and represented in ICC materials. Firstly, it may be argued that the most straightforward way of promoting cultural diversity is for a textbook to offer the largest range of diverse cultures possible. As Masuhara (2008) suggests, as a user of EIL she would welcome materials which introduce interesting people and their views and options from different ethnic groups as well as from British or American points of view (p. 34). In theory, it would be ideal to include various cultures of people who learners may interact with. In practice, because a textbook is unavoidably limited in scope, a selection is necessary. Even if

this was not the case, not only is it virtually impossible to predict all the cultures which learners may encounter but it is also unmanageable to touch upon every single culture within each country. A possible solution to this challenge is to strategically diversify cultural content to include countries and regions from various parts of the world (Matsuda 2008: 177). Although no diversification can be ideal, aiming at the cultural balance where no world region is covered at the expense of another may be the goal of textbooks' cultural content structure. Noticeably, there are several positive outcomes of including various world cultures in textbooks. As an example, Yuen (2011) argues that anywhere where English is taught as an IL for intercultural communication, increasing amount of material on foreign cultures (other than the culture of English-speaking countries) in textbooks is desirable as it helps develop learners' appreciation of a much wider range of cultures (p. 464-5).

Secondly, there is another option for a cultural content in ICC materials. Instead of representing diverse cultures, a multicultural approach may be also appropriate in contexts where English is perceived as a global language. As Siddique (2011) suggests, the chief focus may be on topics which cannot be directly attributed to a specific culture or region but which are part of today's international society, such as human rights, interactive media, business practice, and whose main purpose is to increase learners' general knowledge of the world they live in (p. 113). While this approach may not broaden learners' appreciation of world cultures as much as the cultural diversity approach does, it may still powerfully contribute to their orientation in the global society. Also, it could be argued that textbooks with a prevalence of international topics are relatively less predisposed towards cultural stereotypes in comparison with those loaded with culturally specific topics.

Finally, the issue of stereotypes may prompt a research of the desired manner of cultural representation in textbooks. In order to contribute to learners developing ICC, Byram & Esarte-Sarries (1991) assert that a depiction of foreign cultures needs to be realistic and structured, e.g. by including credible and rounded characters, portrayed in situations representative of a range of social interactions, and by providing adequate knowledge of the history and geography of the society and country portrayed (p. 182). Following these recommendations may not only reduce the threat of stereotypical representations but also provide learners with cultural aspects they can find trustworthy and easily identifiable with. Moreover, in order to promote the reflection of learners' own and the others' culturally influenced values, McKay (2000) argues that teaching of culture should not involve a mere presentation of facts but rather a critical and social process of trying to understand other

cultures in relation to one's own (p. 8). Therefore, textbooks may include various juxtapositions of different cultures that invite comparison and critical evaluation.

To summarize, at this stage it is probably undisputable that designing an ICC-supportive textbook is a challenging task. Evaluating the situation at the turn of the century, Nault (2006) has asserted that “no well-designed ELT course books exist that explicitly focus on cross-cultural and multicultural themes from a global perspective” (p. 323). This implies that with respect to cultural content design, ICC may have to wait for its effective incorporation in textbooks and for its value to be fully acknowledged. Obviously, this is directly linked with research into the reflection of ICC in already existing textbooks. While there are studies examining this phenomenon, it is necessary to say that they are mostly small-scale studies lacking in universally applicable methods (see 2.7).

Finally, it is important to realize that textbooks' final use in the classroom heavily depends on the teacher's way of dealing with the material as it is the language educator who is responsible not only for the choice of the textbook but also for its application. The teacher's role in ICC-oriented language education is then the topic of the next section.

## **2.6 ICC implications for language educators**

With respect to ICC materials, there are two stages in which teachers and their attitude play a crucial role. In the first stage, it is the choice of the textbook to be used. While the teachers are usually in charge of the textbook's selection, their final preference may be influenced by various factors and they may find themselves under financial, organizational and/or administrative pressure (see 2.1). In order to choose a reliable and ICC-supportive textbook, teachers should not forget that almost everything in a textbook is capable of carrying cultural information which may be embedded in texts presenting the attitudes and values of a cultural group, dialogues, communicative functions and illustrations (Jiangqiong & Tin 2010: 273).

Understanding textbooks as carriers of cultural messages can lead to teachers' awareness of subtle ways in which biased cultural representations may appear in textbooks. Being of the same importance as the learners' ICA, this awareness may play a crucial role in a critical evaluation of a textbook which should be a salient step in the selection process. As a part of this evaluation, teachers need to actively question, rather than blindly obey, the authority of a textbook's content (Lee 2011: 59). Frequently, in the process of the careful inspection of a textbook, the teachers may feel the need to follow a certain framework which

would cover basic areas of a textbook's content that are to be considered. While it is always possible to design a framework of one's own focus and need, there is a number of useful textbook-evaluation frameworks in literature<sup>7</sup>.

Naturally, it would be unrealistic to presume that there exists an ideal textbook conforming to all educators' criteria. In the second stage, instead of searching for a perfect ICC-aimed material, teachers may prefer adapting the existing material which seems most suitable for their teaching context. On the one hand, teachers may need to compensate for a material which seems falling short of expected cultural diversity. However, even a textbook which is not written in an intercultural and critical perspective and presents a single perspective may be used effectively in the classroom. It is possible on condition that the teacher suggests that other standpoints are also possible and legitimate, which may be achieved by accompanying the textbook by extra materials supporting ICC. Alternatively, learners may be encouraged to find additional authentic materials which present a different view from the one offered by the textbook (Byram et al. 2002: 18).

On the other hand, a bias may be identified in the manner of textbook's representation of cultures. As Lee (2011) warns, if teachers find content that implies stereotypes, they should develop counter-discourses in order to challenge them (p. 59). Significantly, in connection with the compensation for stereotypes, there is a need to consider a human factor involved. Like other human beings, it is natural that teachers cannot be neutral on cultural issues and respond to other cultures in some way. Therefore, they need to consider how their own stereotypes and prejudices may influence their teaching subconsciously and what the effects of this may be on the learners (Byram et al. 2002: 30). With respect to textbooks' evaluation, it is similarly vital if teachers inspect their attitudes as this would make them more effective material selectors and evaluators.

Finally, it is also possible to find a textbook which is relatively diverse in cultural representation and thus does not require any additional resources for cultural content. And yet, it is easy to imagine a scenario in which this textbook is used and contributing little to learners' ICC. Frequently, a problem in language textbooks' use is that learners are expected to pick up the cultural differences automatically without any conscious effort on the part of teachers who might encourage them to reflect on the cultural knowledge (Silvia 2015: 8).

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<sup>7</sup> See Rani Rubdy's framework for a textbook's selection (in Rubdy 2014).

Teachers' readiness to draw their learners' attention to cultural issues raised by the textbook is thus another factor which may affect the materials' potential for ICC development.

To summarize, there are two extreme scenarios which may occur. While a culturally poor textbook may be complemented by extra materials and used effectively, a culturally rich and stimulating textbook may lose its capacity in hands of an untrained educator who is unwilling or incapable of raising learners' awareness of cultural content. In both scenarios, the teacher's personality and attitudes towards textbook design and content may play a crucial role in the success it has in equipping learners with ICC. This suggests that there is a great need for teachers to work not only on their skills of critical evaluation but also on the ability to draw their learners' attention to cultural messages embedded in textbooks and their implications for learners' future English use.

## **2.7 Studies of cultural content in language textbooks**

In addition to the above mentioned theoretical implications, I present a cross-section of studies of textbooks' cultural content. As the analysis of teaching materials is a considerably complex task, the studies adopt a variety of approaches, methods, and specific foci. To begin with the methods, such studies frequently employ a method of critical discourse analysis (Ilieva 2000; Liu 2005; Gulliver 2010), quantitative analysis (McKay 2004; Yuen 2011) and qualitative analysis (Canale 2016; Nomnian 2013). Occasionally, studies opt for a mixed-method approach which combines both qualitative and quantitative techniques (Shin et al. 2011). Alternatively, the researcher designs questionnaires mapping the teachers' opinions on cultural content of textbooks and analyses those instead of the textbooks themselves (Gray 2000).

Despite acknowledging that these methods are widely adopted, Weninger & Kiss (2013) voice their concern about the quantitative approaches that look at culture primarily in terms of frequency of content. What they find problematic about the methods is that they treat culture as an objectifiable component which lends itself to being expressed in numbers (p. 6). Instead, the researchers argue that cultural meaning is socially constructed by the interaction of key participants in the learning process – students, teachers, and materials – and therefore “a more nuanced approach is needed that is able to analyse textbooks in terms of meaning potential they engender through their textual and visual materials, as opposed to one that takes cultural content as fixed in textbooks” (ibid.: 2). Consequently, an alternative method grounded in a semiotic conceptualization of meaning making is promoted by the researches

who even make finding the approach their primary objective (ibid.: 11). In light of their understanding of cultural meaning as emergent in teaching situation, in their textbooks' content analysis they define the activity formed by text, image and task to be the basic unit of their examination (ibid.: 3). Similarly, activities are also examined by Troncoso (2010) who demonstrates how to adapt the activities so that they engage the students (p. 83).

However, aiming the analysis at activities is only one of many options of how cultural content may be approached by the studies. Frequently, studies focus on textbooks' texts as units of examination (Clarke & Clarke 1990; Liu 2005). Gray (2000) also focuses on textual information though not in the form of textbooks' components but in his analysis of teachers' questionnaires. Other researchers deal with texts as well as activities associated with them. For instance, in her analysis of the manner in which ELT textbooks reflect on current conceptualizations of globalization, culture and EIL, Xu (2013) investigates all the texts of her textbook sample, including supplementary texts and text-based activities. Another option that researchers choose is to draw on both the textual and the visual content of textbooks as they are usually interconnected (Yuen 2011; Canale 2016). While the overview of the studies' methodological aspects may be informative, it could be also interesting to provide an insight into the studies' goals and purposes.

If a similar system of ordering phenomena is adopted as the one in section 2.3, it is proper to start with studies examining the manner of cultural content presentation in textbooks. Apart from Xu (2013), who looks at how texts cater for the needs of Chinese secondary school English learners in the framework of Chinese conceptualizations of globalization, culture and ELT (p. 11), a study of Clarke & Clarke (1990) is also worth mentioning. Examining traditional target culture, the researchers aim to establish the extent to which the images of Britain and the British are representative of social reality and in doing so they comment on instances of racial, gender, cultural, and regional stereotyping (p. 33-7). In contrast, there are several studies focusing on ELT textbooks which contain predominantly learners' source culture, e.g. Thai culture in Nomnian's (2013) study and Iranian culture in Aliakbari's (2004) study. Moreover, with the intention to "provide a holistic and comprehensible view of the ways in which foreign culture is represented in textbooks", Canale (2016) carries out a qualitative synthesis of nine research studies of the representation of culture in textbooks of a range of foreign languages (p. 226-7).

Next, McKay's (2004) study may be perceived as a borderline case between the group of qualitatively-oriented studies focusing on the manner of cultural representation and those examining the cultural diversity, that is, the extent to which various cultures are included in textbooks. In her analysis of nationalities of characters emerging in ELT textbooks used in Japan, McKay not only examines the manner in which characters are used in textbooks but also quantifies the range of characters' nationalities (p. 3). A study focusing on 'breadth' of cultural content is the one by Yuen (2011). By quantifying cultural references in a selected sample of textbooks, the researcher aims to investigate whether the representation of foreign cultures in these textbooks reflects the status of English taught as an IL (p. 458)<sup>8</sup>. Another study by Shin et al. (2011) tries to "examine the way in which the EIL paradigm is framed within a selected number of current international textbooks" (p. 253). In the process, Shin et al. (ibid.) not only identify and analyse the embedded cultural elements in those textbooks but they also investigate the depth of cultural representations in the texts in terms of raising learners' intercultural competence (p. 259).

Generally, while studies examining ICC-supportive aspects in textbooks differ in methods, they are often united by finding textbooks inadequate. Firstly, Wu's study of college English textbooks (2010) reveals that, in contrast to the skill-oriented nature of the materials, one of the widely acknowledged goals of EFL, that is, to foster learners' ICC and CA, is never stated in the preface (p. 139). Wu's (2010) subsequent criticism of exercises which are "obsessed with linguistic practice" (p. 142) could be linked to Liddicoat & Scarino's (2013) finding that the intercultural objectives of language teaching and learning become minimized in textbooks that are designed to promote such learning. This may happen as a result of textbooks' aim to provide a comfortable encounter with a language rather than a nuanced encounter with a culture (p. 85).

Secondly, Liddicoat & Scarino (ibid.) present instances of cultural information that "does not provide opportunities for interpretation and deeper learning" (p. 86) as well as culture presented as factual information which embodies a static cultural representation (ibid.). Similar findings appear in the Shin et al.'s study (2011) demonstrating "a heavy bias towards the traditional knowledge-oriented level of cultural representation" (p. 263). Hopefully, by recurrent concluding that "cultural input has not received the due attention in designing and organizing textbooks" (Wu 2010: 143) and by calling for inclusion of

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<sup>8</sup> See 4.2 for a detailed account of Yuen's (2011) method.

international cultures (ibid.), the studies may stimulate further research into ICC and CA reflection in textbooks' cultural content. This would be especially vital as the above mentioned studies are of a relatively small-scale and they do not exhibit a universal method. Instead, researchers mostly present and juxtapose examples of cultural representations and comment upon their (in)sufficiency for ICC learning<sup>9</sup>.

To summarize this discussion of cultural content studies, we may observe that despite obvious variety of specific foci, the studies generally reveal some kind of imbalance of cultural representation. On the one hand, the manner of cultures' representation may be regarded as problematic. For instance, by means of qualitative synthesis of research studies on cultural content, Canale (2016) detects repeated instances of homogenisation of presented culture which is often achieved through exclusion of groups, perspectives or non-hegemonic practices within the culture (p. 232). Heterogeneity emerges mostly in naïve and stereotypical comparisons between the otherwise homogeneous cultures of the students and the culture associated with the target language learned (ibid.: 235). Similarly, Shin et al. (2011) identify a prevalence of texts presenting cultural information mainly related to tourism and surface level culture (p. 264).

On the other hand, Shin et al. also examine whose cultures are presented in textbooks, that is, the diversity of cultures, and conclude by saying that cultural content related to the traditional target culture of English-speaking countries dominates the cultural content covered in all textbooks analysed in the study (ibid.: 261). When identifying a similar bias in favour of English cultural references, Yuen (2011) concludes his study by highlighting the desirability of including material on various foreign cultures which would reflect the role of English as an IL (p. 465). However, it is necessary to admit that other studies of the breadth of cultural content reveal a dominance of source culture elements in ELT textbooks (Aliakbari 2004; McKay 2004) and yet another study emphasizes the necessity of this source culture to be critically explored so that learners' "beliefs and attitudes will not be dominated and subjugated by the Anglophone culture represented in commercial English language textbooks" (Nomnian 2013: 28).

In conclusion, it may be observed that although the studies of cultural content differ in their respective approaches, it is obvious their authors believe in the importance of cultural

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<sup>9</sup> See for example Shin et al. (2011) and Liddicoat & Scarino (2013).



content to be well-thought of, stimulating, critically evaluated and balanced both in the manner of representation of cultures and in the breadth of various cultures included.

### 3. Material

In my analysis I wanted to focus on ELT textbooks used in Czech secondary schools. However, when I tried to find out the exact popularity and usage of textbooks in schools, I did not manage to obtain precise data and selling figures due to the assumed confidentiality of those. Therefore, I based my choice of material on a publicly accessible popularity rating of English textbooks on the website of one of the dominant Czech bookshops<sup>10</sup>. On the other hand, as I aimed at analysing recent materials I also considered the textbooks' dates of publication. For this purpose I consulted a website of the Czech branch of Oxford University Press (OUP)<sup>11</sup>. Reflecting the criteria of popularity of usage and of recent publication as well as considering the actual accessibility of the textbooks, I chose the following materials:

1) Soars, J. & L. Soars (2009). *New Headway*. Oxford: OUP.

2) Latham-Koenig, C. & C. Oxenden (2013). *English File*. Oxford: OUP.

These two textbooks meet the criteria in that both have been popularly used in the country's ELT secondary education and they are relatively recent. Finally, I decided to include a recently published textbook intended for adult learners:

3) Roberts, R., H. Buchanan & E. Pathare (2015). *Navigate*. Oxford: OUP.

There are various reasons for including *Navigate* in my research sample. Firstly, it meets the recent publication criterion. Secondly, *Navigate* is a textbook that I, from the position of a teacher, have a personal experience with. In addition, there are various aspects by which the chosen textbooks are unified.

Apart from being produced by the same publishing house, OUP, the textbooks of my analysis are unified by their level. From each series, I opted for a textbook of an intermediate level. Not only is this proficiency level typical of secondary school students but it is also frequently regarded as a milestone in language learning progress because "at this point, many students really begin to 'take off' in terms of their ability to communicate" (Latham-Koenig & Oxenden 2013: 9). Moreover, all three textbooks could be regarded as 'global', that is, as representatives of a genre of English language textbooks which is produced in English-

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<sup>10</sup> See the *Neoluxor* bookshop website to see the popularity ratings:  
<<https://neoluxor.cz/ucebnice/jazyky/anglictina/>>

<sup>11</sup> See the CZ OUP website:  
<[https://elt.oup.com/cat/local\\_sections/cz/Stredni\\_skoly\\_a\\_gymnazia/?cc=cz&selLanguage=cs&mode=hub](https://elt.oup.com/cat/local_sections/cz/Stredni_skoly_a_gymnazia/?cc=cz&selLanguage=cs&mode=hub)>

speaking countries and is designed for use as the core text in language classrooms around the world (Gray 2002: 151). Importantly, as Gray (ibid.) stresses the textbooks' potential to function as carriers of cultural messages (p.152), the analysis of these global textbooks which are transmitted from one context to another may be especially stimulating.

To summarize, for my analysis I chose three textbooks of the same publisher and level. In order to focus on recently published materials, I selected the latest edition of each series. More specifically, I focused on the 'Student's Book' and analysed 10 units in each textbook, which means 30 units in total. Although *Navigate* and *New Headway (NH)* consist of 12 units, there are only 10 units in *English File (EF)*. As I wanted to have an equal number of units of all three sources, I narrowed my analysis to units 1 – 10 in each textbook. A detailed description of my specific focus within the scope of the units is discussed in the next chapter of the thesis.

## **4. Method**

Drawing on the preceding premises, in this chapter I introduce a specific aim of the thesis and present my research questions. I further describe the methods adopted for my analysis and comment on the reasons for choosing them.

### **4.1 Research questions**

In the theoretical overview of the thesis, I have discussed questions of whose cultures are represented in textbooks and what the manner in which cultures are represented is. According to some arguments in favour of ICC dimension, it is vital if textbooks' cultural content represents a range of diverse cultures from various world regions and the representation of cultures is balanced and credible<sup>12</sup>. Therefore, in order to assess the extent to which the selected textbooks have the potential to support the ICC development, I wanted to address the issue of cultural diversity and balance in respect to the range of various cultures represented and also the manner of representation. With this focus in mind I formulated the following research questions:

- 1) What is the extent to which diverse cultures are represented in the textbooks?
- 2) Do the selected textbooks offer balanced cultural contents in terms of whose cultures are represented?
- 3) What is the manner which various cultures are represented in?

My research questions may be answered by two analyses. On the one hand, in order to cater for questions 1 and 2, I needed to analyse the cultural 'breadth' of the textbooks and thus arrive at a quantitative representation of which cultures emerge in the textbooks. For this purpose, I considered a case study by Yuen (2011) as particularly inspiring<sup>13</sup>. In his study, the researcher aims to "examine to what extent the representation of foreign cultures in the English language textbooks used by Hong Kong secondary schools encompasses the cultures of the world" (p. 458) and thus he also investigates the cultural breadth. As our analyses seemed to have a similar focus, I decided to adopt Yuen's method and thus partly replicate his study which would serve as a basis for my first analysis of the textbooks' cultural diversity. The method of this analysis is described in detail in section 4.2.

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<sup>12</sup> See 2.5 for the discussion of the importance of cultural diversity and balance of represented cultures for ICC.

<sup>13</sup> See 2.7.

On the other hand, in order to deal with question 3, I searched for a method that could be used for an analysis of the manner of cultural representation in a language textbook. However, despite a considerable number of theoretical papers focusing on textbooks' cultural content<sup>14</sup> and in contrast to a number of studies of the manner of representing cultures in textbooks<sup>15</sup>, I could not find a well-described method suitable for my research. The absence of a shared method in small scale studies of ICC reflection in textbooks has been already suggested in section 2.7. In reaction to this observation, I decided to add one more research question to my list:

4) Is there a universally applicable and objective method for analysing the manner of representation of cultures in textbooks?

In my 'manner analysis', I decided to restrict myself to a description of noticeable instances of the manner of cultural representation. I do this with a specific focus on cultural categories identified in the 'breadth analysis'. In doing so I hope to emphasize the fact that the two analyses of the thesis need to be perceived as mutually interconnected as it is their results' combination which may provide us with deeper understanding of each textbook's cultural orientation. In the following section I describe the 'breadth analysis' inspired by Yuen (2011) in some detail.

## **4.2 Analysis of the textbooks' cultural breadth**

Following Yuen (2011), in my research sample of three textbooks and 10 units in each, the material related to foreign cultures, including all the texts and the images was abstracted (p. 460). More specifically, while I closely inspected all the visuals of each unit, with texts I had planned to narrow my focus on the reading passages included in the reading component of each unit. The decision to focus my analysis on textual information of reading components is based on the belief that, if we inspect the textbook's structure, it is in the reading passages that the cultural content of the textbooks mostly manifests itself. However, I realized that the unit's reading component rarely occupies a separate section and that there are considerable differences in the units' internal organization among the selected textbooks. In *New Headway (NH)*, there is usually a prominent reading passage included in the 'Reading & Speaking' section of each unit. However, there are several other reading passages scattered across units,

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<sup>14</sup> See e.g. Aguilar (2007), Matsuda (2008) or McKay (2000).

<sup>15</sup> See e.g. Shin et.al (2011), Wu (2010), Liu (2005) or Silvia (2015).

with a frequent appearance of long articles in the units' introductory 'Grammar' sections<sup>16</sup>. This tendency of including several shorter reading passages and strategically distributing them across the unit is even more prominent in *Navigate*<sup>17</sup>. Accordingly, restricting myself to passages only included in sections labelled for 'Reading' would leave multiple reading passages unnoticed. Therefore, while I was still using the section's labels as guidance, I decided to focus on all reading passages in the units, which means articles of various lengths that were designed for reading. This design was checked in the instructions related to the articles and it excluded those texts that were primarily intended for grammar practice such as gap-filling activities.

From the visual and reading components, I abstracted material whose relation to a specific origin was obvious and that could be therefore interpreted as a cultural reference. Inspired by Yuen (2011), I classified the cultural references as belonging to origins categorized into Asian, African, English-speaking and non-English-speaking countries<sup>18</sup>. Furthermore, I adopted Yuen's framework of 'products', 'practices', 'perspectives' and 'persons' (p. 459) and assigned each cultural reference to both the origin and the aspect. The aspect of '**products**' comprises artefacts of popular culture (e.g. movies, songs, TV series, literary and art work), brands, merchandise, tourist sites and place names in general, food, and fictional characters. By '**practices**' I understand various customs as well as daily life and societal activities, while '**perspectives**' comprise superstitions and viewpoints. Finally, the aspect of '**persons**' refers to famous people from different fields but also unknown, average people whose origin could be inferred from the textbook<sup>19</sup>.

Admittedly, in the interpretation of what is a cultural reference with an 'obvious' connection to the origin, Yuen (2011) does not provide a detailed manual and limits himself to examples cited below:

“A mere mention of the word ‘computer’, as an example of products, is not considered to be foreign because its connection to the possible foreign origin is not clear enough [...] In contrast, a ‘Samsung LCD monitor’ for example, is a foreign product because the brand name clearly indicates the origin. Similarly,

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<sup>16</sup> See e.g. the analysis of Unit 7 of *NH* in the Appendix.

<sup>17</sup> See e.g. the analysis of Unit 3 of *Navigate* in the Appendix.

<sup>18</sup> By the African and Asian I understand those countries that are located on the respective continents, by the English-speaking countries I understand those where English is spoken as a native language (e.g. UK, the USA, Australia, New Zealand) and by the non-English-speaking countries I consider those European countries where English is not spoken as a native language (e.g. Germany, France, Spain).

<sup>19</sup> Cf. Yuen (2011) and Shin et al. (2011) for the characteristics of the aspects.

a drawing of a woman becomes an example of a foreign person when there are traits that signify her foreign origin, such as her skin and clothing (p. 461-2)”.

While the origin signalled by a brand name could hardly be disputed as the origin of the brand is either well-known or may be checked, I could not agree with Yuen’s approach to ‘persons’ origin categorization. Not only is it highly subjective, but, more importantly in the global society, judging a person by their skin colour can be superficial and misleading and therefore it is not a credible and reliable approach. As I felt the need to identify more specific guidelines for identification and categorization of cultural references that would compensate for Yuen’s lack of those, I decided to undertake a small pilot experiment, which is described in the following section.

#### **4.2.1 Pilot experiment - *Global***

For the pilot experiment I decided to analyse a textbook which I expected to be rich in cultural content and thus illustrative of various elements I would need to interpret in my analysis. Therefore, I chose an upper-intermediate textbook of *Global* (2011) series. The pilot analysis confirmed my expectation of how time-consuming my intended analysis would be, which led me to consider narrowing my focus. However, due to the *Global* textbook I also realized that there are considerable differences across individual units in a single textbook. Therefore, an attempt to narrow down the number of analysed units by randomly choosing some may not have led to a reliable interpretation of the textbook’s overall cultural content representation. As a result, I decided to keep the number of analysed textbooks low and analyse a major proportion of each textbook as I hoped I would be then able to draw some conclusions about the whole textbook.

Another implication of the pilot phase concerned the categories of cultural origins. In *Global*, I encountered references to countries of South America, such as Brazil or Argentina as well as countries of the Caribbean. Importantly, as those references could not be categorized to any of origins suggested by Yuen (2011), I decided to add a category of ‘other countries’ which would comprise references to those countries.

Generally, I realized that in the analysis it is important to try to adopt the perspective of a student. With the vision of a student browsing through the Student’s Book I tried to interpret the cultural references in a similar manner as a student might have done. As an instance, I realized that visuals included in units should not be interpreted as isolated elements

as they are likely to be perceived in connection with a specific task or as background images of a reading passage.

Also, as I knew that identifying of what is or is not a cultural reference is an unavoidably subjective activity, I tried to limit a potential bias of my interpretation. In doing so, a product, person, practice or perspective were only categorized as cultural references if their association with the origin was clear from the information in the textbook – be it the context of the article or the instructions. For instance, with ‘persons’ I did not classify characters based on their appearance nor on their name because I did not see those as reliable indicators of one’s origin. With famous people, brand names and place names, whose relation with specific origin was obvious, I occasionally checked their origin via online encyclopaedia to make sure that the categorization was correct. In order to closely illustrate the process of identifying and interpreting cultural references, I present a sample of the outcome of each unit’s analysis which consists of two tables – a detailed table and a quantitative one. For this illustration I chose *NH*’s Unit 10.

#### 4.2.2 Demonstration of the method

I begin by presenting a detailed table which comprises all abstracted cultural references of the unit:

Page	Section	Cultural aspect ( <i>origin : number of references</i> )	Abstract / description of the visual
82 - 83	Reading & Speaking: visual	product ( <i>E-sp.c.</i> : 3) <sup>20</sup>	a photo of St Pancras Station, London ( <i>E-sp.c.</i> : product), The Station Hotel ( <i>E-sp.c.</i> : product) and the statue ‘The Meeting’ ( <i>E-sp.c.</i> : product)
	Reading & Speaking: article	product ( <i>E-sp.c.</i> : 2, <i>non-E-sp.c.</i> : 8), person ( <i>E-sp.c.</i> : 1), practice ( <i>E-sp.c.</i> : 2, <i>non-E-sp.c.</i> : 1)	London ( <i>E-sp.c.</i> : product) now has a railway station that is the equal of New York’s Grand Central ( <i>E-sp.c.</i> : product) and the Paris Gare du Nord ( <i>non-E-sp.c./ France</i> : product) ... It provides access to the northern European cities of Paris ( <i>non-E-sp.c./ France</i> : product), Brussels ( <i>non-E-sp.c./ Belgium</i> : product) and Lille ( <i>non-E-sp.c./ France</i> : product). From here you can travel to Spain ( <i>non-E-sp.c.</i> : product), the French Alps ( <i>non-E-sp.c./ France</i> : product), the south of France, and Germany ( <i>non-E-sp.c.</i> : product). Eurostar flashes along the railway line, known as High Speed 1 (HS), at 300 km per hour (186 mph) ( <i>E-sp.c.</i> : practice), just as TGV ( <i>non-E-sp.c./ France</i> : product) has done in France for many

<sup>20</sup> In the detailed tables, I used the following abbreviations: ‘*E-sp.c.*’ which stands for ‘English-speaking countries’ and ‘*non-E-sp.c.*’ for ‘non-English-speaking countries’.



			years ( <i>E-sp.c.: practice</i> )... It opened in 1868, a masterpiece in iron and glass, designed by the great engineer W. H. Barlow ( <i>E-sp.c.: person</i> ) ... When someone says ‘Meet me at St Pancras’, everyone knows what they mean. There is a 9-metre tall, 20-ton bronze statue called ‘The Meeting’, which depicts a couple caught in a deep embrace. It is THE place to meet, under the great roof, where Eurostars glide to a halt, beneath the famous station clock ( <i>E-sp.c.: practice</i> ).
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Table 1: Example of a detailed table illustrating the process of coding and quantifying data showing cultural references identified in *NH* – U10. References from each section are extracted as cultural aspects, linked to their cultural origin and counted (number of references for each aspect and origin is given in the 3<sup>rd</sup> column). The last column shows the cultural references in context.

This table is divided into four columns. The first two are concerned with the location of cultural references within the unit and provide page and section where references were identified. The second column also specifies whether the focus is on the section’s visual component or the reading passage and with those it further reveals a type of the reading passage, which is an article in the case of this unit. The third column shows which cultural aspects are identified in the section, which cultural category they are connected with and in which number. Finally, the last column differs according to whether the analysed component is visual or textual. In the former case, it provides a description of the visual, in the latter case it includes an abstract of the reading passage which shows the cultural references in context. If a stretch of the reading passage does not exhibit any cultural references it is skipped which is signalled by the symbol ‘...’.

More specifically, this table illustrates a situation where the visual component complements the information in the reading passage. In this unit, the topic of the section is ‘the St Pancras Station’ and it is both described in the article and represented in the visuals. As it is frequent that some aspects appear more than once by being shown both in the text and in the visual, I adopted a rule of counting multiple references to a single aspect only once. This may be demonstrated by the statue ‘The Meeting’ which is counted as a reference to English-speaking culture’s product only once in the visual and not when it appears again in the article. As the topic implies, the cultural references of this unit abound in place names (i.e. ‘products’) and ‘practices’ related to train travelling. There is also a mention of a famous British engineer which is responsible for one cultural reference to English-speaking ‘persons’. As a next step of the analysis I transfer the data to the second quantitative table:

	English	non-English	Asia	Africa	other countries
<b>Products</b>	5	8	-	-	-

<b>Practices</b>	2	1	-	-	-
<b>Perspectives</b>	-	-	-	-	-
<b>Persons</b>	1	-	-	-	-
<b>Total</b>	8	9	0	0	0

Table 2: Example of a quantitative table showing quantitative representation of cultural references identified in *NH* – U10. Numbers express cultural references identified for each origin and aspect.

This table provides a quantitative representation of the unit's references distribution to individual cultures and aspects and it thus summarizes the overall orientation of the unit's content in terms of the represented cultures. As could be seen in this table, Unit 10 of *NH* exhibits an orientation to English-speaking and non-English-speaking cultures.

In the process of the analysis of total number of 30 units of *NH*, *English File (EF)* and *Navigate*, I produced a two-table representation for each unit. Once I counted all references in the textbook I transferred the data into an overall table for the whole textbook which demonstrated both the distribution of cultures across aspects and the numerical and percentual distribution of cultural content across cultures. As a result, I could identify the textbook's orientation in terms of which cultures are represented in it and by what aspects. Based on the examination of the units' tables I could also identify and comment on some remarkable tendencies of each textbook's cultural representation. The results of the analysis are presented in Chapter 5.

### 4.3 Analysis of the manner of representation of cultures

Due to the absence of a well-described applicable method for this analysis, I needed to find my own approach to evaluating of whether the cultural representation is balanced. In order to support the perception of the two analyses as interconnected, I decided to use the findings of the 'breadth' analysis as a starting point. Quantitative representation of the cultural references identified in the textbooks is re-created below. In the table, I highlighted the highest numbers of references that each culture received in specific textbooks as well as its relative frequency of appearance expressed in per cents:

Cultural references	Number			Percentage (%)		
	<i>NH</i>	<i>EF</i>	<i>Navigate</i>	<i>NH</i>	<i>EF</i>	<i>Navigate</i>
<b>English</b>	117	<b>173</b>	66	49	<b>72</b>	45
<b>non-English</b>	<b>54</b>	39	33	<b>23</b>	16	22
<b>Asia</b>	<b>48</b>	16	17	<b>20</b>	6	12
<b>Africa</b>	13	6	<b>17</b>	5	2	<b>12</b>
<b>Other countries</b>	7	9	<b>13</b>	3	4	<b>9</b>
<b>Total number</b>	239	243	146	100	100	100

Table 3: Quantitative and percentual representation of cultural references in *NH*, *EF* and *Navigate*

From a comparative perspective, it could be inferred that English culture is most dominantly represented in *EF*, non-English and Asian cultures are quantitatively favoured by *NH* and, in contrast to the other two textbooks, *Navigate* contains highest number of references to culture of Africa and other countries. Having thus linked each cultural category with a textbook that favours it on the quantitative level, I decided to investigate the manner of individual cultures' representation in those textbooks. This could reveal if the textbooks' relative quantitative bias to that culture is counterbalanced by credible representation of it, which could then provide learners' with a realistic idea of the culture in question. Accordingly, I collected notable instances of the manner in which each cultural category is represented in the favourable textbook and observed if there were any recurrent tendencies. The findings accompanied with commentary are then presented in Chapter 6.

## 5. Analysis of the textbooks' cultural breadth – the results

In this chapter of the thesis I present results of the analysis of the extent to which diverse cultures appear in the textbooks. To begin with, I focus on each textbook separately. First, I present a table which shows the overall number of cultural references of the textbook and thus demonstrates its cultural orientation. Next, I illustrate prominent representation trends of each textbook by a detailed analysis of its representative unit and/or I comment on units which go counter the textbook's orientation or which contribute to the understanding of its representation tendencies. All the detailed tables of the units' cultural references referred to in this chapter are located in the Appendix in chronological order. Finally, I move to a comparison of the three textbooks' cultural references and comment upon similarities and differences of the quantitative cultural representation that emerges from that comparison.

### 5.1 *New Headway*

The table below lists a total number of cultural references identified in *NH*:

Origin	Cultural references (no.)	Cultural references (%)
English	117	49
non-English	54	23
Asia	48	20
Africa	13	5
other countries	7	3
Total number	239	100

Table 4: *NH* – quantitative and percentual representation of cultural references

With the total number of 239 cultural references, *NH* can be seen as a textbook rich in cultural content. As may be further inferred from the table, the textbook exhibits an English-culture orientation with nearly half of its identified cultural references belonging to English-speaking countries. The categories of non-English and Asian references reach similar numbers which, however, are far behind the English culture. Next, we may observe that African and other countries' references do not embody a prominent part of the total number of the textbook's references, receiving only 13 and 7 references respectively. In order to get a deeper insight into which cultural aspects are represented in *NH*, I present a table of cultural referenced classified into aspects below:

	English	non-English	Asia	Africa	other countries
Products	68	37	26	7	3
Practices	12	3	15	2	1
Perspectives	-	3	3	1	-
Persons	37	11	4	3	3
Total	117	54	48	13	7

Table 5: *NH* – representation of cultural references with aspects

The most widely represented aspects are the ‘products’ which receive the largest number of references across individual cultures. The only exception could be observed with other countries where the number of identified ‘products’ equals ‘persons’. Indeed, ‘persons’ embody the second most frequent aspect for both English and non-English cultures. Interestingly, there are only 4 references to ‘persons’ of the relatively strongly represented Asian culture. We may see that it compensates for the lack of personal references in the aspect of ‘practices’, where, curiously, it receives the largest number of all cultures. With the exception of English culture where some ‘practices’ are identified, this aspect is under-represented in *NH*. Importantly, this is even more the case of the aspect of ‘perspectives’ with only 7 references in total and zero findings in categories of English and other countries. Overall, we may say that ‘products’ and ‘persons’ are the most prominent aspects of cultures represented in *NH*, with an occasional occurrence of cultural ‘practices’ and a general under-representation of ‘perspectives’.

### 5.1.1 A representative unit of *NH*

To illustrate the overall orientation of the textbook, I present a detailed analysis of Unit 7. I choose this unit as a typical representative of *NH* because the unit’s identified references and their categorisation into cultures are similar to the results of the whole textbook. I comment upon the overall number of cultural references identified in the unit by showing the table with the quantitative representation of those references across cultural aspects:

	English	non-English	Asia	Africa	other countries
<b>Products</b>	24	5	3	-	-
<b>Practices</b>	2	1	6	1	1
<b>Perspectives</b>	-	-	-	-	-
<b>Persons</b>	10	1	-	-	2
<b>Total</b>	36	7	9	1	3

Table 6: *NH* – U7 – quantitative representation of cultural references

Similarly to the textbook’s main tendencies, references to English culture are the most frequent ones, with a considerable dominance of references to ‘products’ and ‘persons’. Next, non-English and Asian cultures cannot compete with English culture, yet some references are identified in the unit. Interestingly, in line with the overall table, ‘products’ are the strongest aspect of non-English culture and ‘practices’ are strongly represented with Asian culture. Also, other countries receive only three references in the unit and African culture receives a single one. This corresponds with the overall under-representation of these cultures in *NH*.

In order to have a closer insight into the unit's cultural content, it is useful to examine the detailed table of the unit. By showing cultural references in abstracts of the unit's reading passages and in descriptions of the visuals, the table serves as a comprehensive illustration of the textbook's cultural representation<sup>21</sup>. Generally, we may note that this unit is quite rich in cultural references, which is demonstrated by the table's length and information density. The analysis focuses on three reading passages – two articles and one chart – and accompanying visuals. While the last passage is included in the unit's reading component, the former two reading passages occur as parts of grammar and practice components respectively.

As far as the specific cultures are concerned, we may further observe that the first two passages exhibit a preference for English culture. While the other categories of cultures appear in the final reading component, English culture references may be frequently detected throughout the unit and it is the dominant culture of the unit's first half. Furthermore, the two English-oriented passages may be also perceived as thematically similar to each other in that there is a famous person in their centre. While the first article describes life and career of J. K. Rowling, a British author (p. 54-5), in the second passage we may examine a chart of important stages of Calvin Klein's career (p. 56). It follows that the person has direct bearing on the nature of the 'products' identified in each passage. Accordingly, in the article the prominent representatives of 'products' are both the places that the author has inhabited and the products of her work, that is, the books. In the case of the chart, typical 'products' are those created by the fashion designer and also awards he has received. Moreover, English culture is referred to by listing famous people Klein has worked with.

In contrast, the reading component's article (p. 58-9) introduces references to all of the other cultural categories. As it opens with an overview of the history of football, the article's most prominent aspect is 'practice'. Importantly, by describing early stages of the game and its popularity and tradition in various world cultures, the article adopts a global comparative perspective. This is also formally supported by the subheadings of its sections, 'Football around the world' and 'A global passion'. Despite their relative scarcity in the overall number of references, 'practices' of Asian, African and other countries' cultures are mentioned. The topic of the article is again reflected in the identified 'products', which are mostly names of the football clubs or place names. In the case of 'persons', they are mostly embodied by famous football players.

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<sup>21</sup> See the Appendix for a closer investigation of the detailed table of *NH*'s U7 and all the subsequent detailed tables referred to in this chapter,

To summarize, we could say that Unit 7 may be perceived as a typical representative of the textbook's cultural orientation, which is mainly caused by the final categorisation of its cultural references. However, it may be acknowledged that there are considerable differences among the unit's parts and there are even some remarkable aspects present, such as the 'practices' in the football article. Interestingly, apart from Unit 7, there are not many other units which could be assumed as clearly corresponding with the textbook's overall references and thus representative of *NH*. If we move from unit components to a higher level of analysis, we realize that considerable differences can be also found among individual units.

### 5.1.2 Three types of *NH* units

Generally, the analysed units of *NH* may be roughly subdivided into three types according to their noticeable tendencies of cultural representation. To begin with, the first type includes units which more or less correspond to the overall English-culture orientation of the textbook. Apart from Unit 7, units 2 and 4 may be seen as representative of the first type. As an example, I present a quantitative representation of cultural references of Unit 2 (Table 7). The prevalence of English culture elements is especially prominent in this unit as all other cultures receive only one reference each:

	<b>English</b>	<b>non-English</b>	<b>Asia</b>	<b>Africa</b>	<b>other countries</b>
<b>Products</b>	9	1	1	1	1
<b>Practices</b>	4	-	-	-	-
<b>Perspectives</b>	-	-	-	-	-
<b>Persons</b>	16	-	-	-	-
<b>Total</b>	29	1	1	1	1

Table 7: *NH* – U2 – quantitative representation of cultural references

Typically, this type of units exhibits a quantitative bias towards English culture which is achieved by lengthy reading passages firmly located within English culture context. In Unit 2, there is an article portraying a British royal family member, Prince Charles (p. 18-9). This article is also responsible for a high number of English persons identified in the unit. In contrast, Unit 4 does not opt for famous English persons but features a 'typical' British family and their practices instead (p. 35). Furthermore, the table also shows that products are the only category where cultures other than English receive references.

Next, the second type of units could be understood as standing in opposition to the first type. Put clearly, units of the second type are biased in favour of the cultures neglected in the first type. On the one hand, usually it is only one of the previously under-represented

cultures that is prominently referred to by the unit's visual and reading material, while the other cultures cannot be compared to it. As an example, Asian culture receives the highest number of references of all cultures in Unit 8 whereas the category of non-English-speaking cultures dominates Unit 3. If we examine the latter unit in more detail we may realize that its reading passage adopts a biographical approach and describes life and career of a Dutch painter Vincent van Gogh (p. 22-3). Similarly to Calvin Klein's case in Unit 7, the description employs references to the painter's works and influential co-workers and thus the unit exhibits a considerably high number of non-English culture references to 'products' and 'persons'. Interestingly, although in this unit the number of English references is below average, the culture still receives some due to another reading passage retelling Shakespeare's drama *Romeo and Juliet* (p. 26-7). However, Asian, African and other cultures do not receive any reference in this unit.

On the other hand, it is also possible to find units where there are higher references to more cultures other than English. Unit 1 is a perfect example of this phenomenon. In this unit, Asian and African cultures are most frequently identified. There are multiple aspects in which the unit may be regarded as untypical. Firstly, as it is called *A world of difference*, the unit presents profiles of Chinese and Kenyan families (p. 10-11) where various cultural 'practices' and 'perspectives' are discussed even though these aspects are generally under-represented in *NH*. Secondly, English culture cannot be identified in the unit's textual component and it receives only three references in the visuals, which is a relatively low number for the textbook's otherwise dominant culture. Thirdly, while Asian culture emerges throughout the units, Unit 1 is also untypical for the space it devotes to African culture. We may observe that from a total number of 13 African culture references, 8 of them are received in Unit 1. However, as African culture is generally under-represented in *NH*, units with no references to this culture are frequent and in a sense typical of the textbook's cultural representation<sup>22</sup>.

Finally, the third type of units comprises those which are also opposing the *NH* overall trend. In contrast to Unit 1 which presents untypical preference in connection with cultures and aspects, these units are different in their general cultural richness. With units 5 and 9 as possible examples of this type, we may say that these units are poor in identifiable cultural references. I present a quantitative representation of Unit 9:

	English	non-English	Asia	Africa	other countries
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<sup>22</sup> See units 3, 5, 6, 9 and 10.



<b>Products</b>	4	2	-	-	-
<b>Practices</b>	-	-	-	-	-
<b>Perspectives</b>	-	-	-	-	-
<b>Persons</b>	-	-	-	-	-
<b>Total</b>	4	2	0	0	0

Table 8: *NH* – U9 – quantitative representation of cultural references

With a final number of 6 cultural references, Unit 9 is not representative of the textbook's richness of cultural content. Frequently, the units of this type display a global orientation instead of a culturally specific one. In the case of Unit 5 this is suggested by its name '*Our changing world*', while Unit 9 presents components linked to a universal topic of crime.

To summarize, we may say that the analysis of *NH*'s individual units is especially informative as it reveals a considerable variability in the textbook's cultural content. While overall the textbook quantitatively favours English culture, there are several units with prevalence of non-English, Asian and even African references. Also, there are globally-oriented units where there is a small amount of culturally specific content. Still, the English-orientation of the book may be supported by the fact that at least some English references may be found in each of the analysed units. With respect to non-English and Asian cultures, in addition to units composed in their favour, some references to them may be still found throughout the textbook. Finally, a considerable number of units devoid of any reference to African and other cultures<sup>23</sup> may serve as a proof of their overall under-representation in *NH*.

## 5.2 English File

I begin by presenting a table summarizing the quantitative and percentual representation of cultures in the textbook (Table 9):

<b>Origin</b>	<b>Cultural references (no.)</b>	<b>Cultural references (%)</b>
<b>English</b>	173	72
<b>non-English</b>	39	16
<b>Asia</b>	16	6
<b>Africa</b>	6	2
<b>other countries</b>	9	4
<b>Total number</b>	243	100

Table 9: *EF* – quantitative and percentual representation of cultural references

Reaching a total number of 243 cultural references, *EF* is a textbook rich in cultural elements. However, a closer insight into the percentual division reveals that it is especially rich in elements of one specific culture – the English one. Reaching a total number of 173 references, which embodies 72 % of the total number, English culture may be seen as the

<sup>23</sup> For checking absence of other countries' cultures see units 3-6, 9 and 10.

dominant and most pervasive culture represented by *EF*. Its prevalence and omnipresence in the textbook, which will be better revealed in more detailed analyses, may be further supported by the observation that all other cultures receive numbers incomparable with that of the English culture. Although non-English culture receives the second highest number of references, its 16 % look minor if contrasted with 72 % of English references. We may thus perceive a large gap between the most represented culture and the rest. Asian culture with 16 references may be understood as belonging to a group of cultures under-represented in *EF*, alongside African and other countries receiving 6 and 9 references respectively. The second table reveals the division of cultures with respect to aspects:

	<b>English</b>	<b>non-English</b>	<b>Asia</b>	<b>Africa</b>	<b>other countries</b>
<b>Products</b>	112	21	12	3	8
<b>Practices</b>	10	3	1	-	-
<b>Perspectives</b>	1	-	-	-	-
<b>Persons</b>	50	15	3	3	1
<b>Total</b>	173	39	16	6	9

Table 10: *EF* – representation of cultural references with aspects

With the exception of African culture, where ‘products’ equal ‘persons’ in number of references, the aspect of ‘products’ receives most of the references across all cultures. The leading role of ‘products’ is especially prominent with respect to English culture where the aspect precedes the second most present aspect of the culture, ‘persons’, by 62 references. In fact, the aspect of ‘persons’ follows that of ‘products’ in all cultures. However, in the case of non-English culture there is a less prominent gap than in English culture. Interestingly, for African and other cultures, ‘persons’ are the only other aspect in which they appear in *EF* as they do not receive any references in aspects of ‘practices’ and ‘perspectives’. While the former aspect still appears and has with most references associated with English culture, ‘perspectives’ are largely absent from the textbook, except for a single English reference.

### 5.2.1 A representative unit of *EF*

In order to proceed to main trends of *EF*’s cultural representation, I comment on the textbook’s typical unit. I choose Unit 10 as a typical representative and I base my choice on the unit’s table of quantitative representation:

	<b>English</b>	<b>non-English</b>	<b>Asia</b>	<b>Africa</b>	<b>other countries</b>
<b>Products</b>	13	2	1	-	-
<b>Practices</b>	-	-	-	-	-
<b>Perspectives</b>	-	-	-	-	-
<b>Persons</b>	9	1	1	-	-
<b>Total</b>	22	3	2	0	0

Table 11: *EF* – U10 – quantitative representation of cultural references

With 22 English culture references, the unit reflects *EF*'s considerable English orientation. Furthermore, the unit's favour of English culture is obvious if we reveal low numbers of references to other cultures. Again, there is a prominent gap between the English culture score and all others, with non-English and Asian cultures still receiving some references and African and other countries receiving no references at all. As far as the aspects are concerned, the unit reflects the prevalence of 'products' detected in the textbook and also the aspect of 'persons' maintains its position of the second most frequent aspect of cultures. If one wants to delve more into the textbook's representation tendencies, the analysis of units' components is especially informative. Therefore, it is worth looking at Unit 10 detailed table of identified cultural references.

The A section of the unit is entitled *Modern icons*. Its central reading passage (p. 94-5), which is intertwined with English references, describes the career of Steve Jobs, a respected inventor and co-founder of Apple Inc. As the passage deals with Jobs' co-workers and relatives as well as famous Apple products, the section's title should be understood as referring to both human icons and iconic products. This understanding may be further supported by the visuals accompanying the 'Speaking' component which features both English and non-English iconic persons and products (p. 97). However, visuals in the previous listening component are limited to English culture and its iconic design products (p. 96).

Next, as the title of the unit's B section suggests, its cultural content deals with the topic of crime. Interestingly, by its description of *Two murder mysteries*, the section has historical rather than contemporary focus. Firstly, by re-telling the mystery of Jack the Ripper in the first reading passage (p. 98) the section is located within English historical context. Secondly, by presenting an excerpt from Graham Greene's short-story (p. 100-1) the section provides an insight into English literary canon. As a result, it is embedded in English culture and its references are the only ones identified there. Overall, it may be thus observed that Unit 10 is dominated by English culture both in terms of prevailing 'persons' and 'products' and in terms of location within English context. If we shift our focus on the analysis of individual units, we may observe that this trend may be detected throughout the textbook. Based on the extent to which the trend is observed in the units and also considering the specific circumstances, the units of *EF* may be divided into three broad types.

### 5.2.2 Three types of *EF* units

To begin with, the first type is characterized by units dominated by English ‘persons’ who play central roles in their cultural passages. Units 4 and 8 may be regarded as representative of the type. Accordingly, A section of Unit 4 presents an article about three persons’ accounts of skills they haven’t been able to acquire with two persons of English and one of non-English culture origins (p. 34-5). Next, there is another English person in the centre of the unit’s reading component, ‘the UK’s most multilingual student’, who describes his obsession with learning foreign languages (p. 36-7). It is in this article where the only ‘perspective’ of the textbook is identified. It may be acknowledged that in the process of sharing their experience the three ‘persons’ mention ‘products’ related to Asian and other countries culture and the student describes several languages and place names of non-English culture. Nevertheless, this does not mitigate the English culture orientation of the unit which is caused by prevalence of English ‘persons’ as protagonists of reading passages.

Similarly, Unit 8 employs an English-oriented reading component in its B section, where it describes a UK TV series (p. 80). By introducing the series’ protagonists both in the body of the article and in the accompanying visuals, the component is intertwined with English culture references to ‘persons’. No other cultures appear in this section. If we also consider the A section of the unit, which presents an article about ‘Britain’s biggest complainer’ (p. 76-7), we may infer that the unit is not only rich in English ‘persons’ but also located within English culture context. In the discussion of the second type of *EF* units, we may further examine the units with such English culture location.

Obviously, English context, which is characteristic of the second type of units, is frequently suggested by English place names. As an example, section A of Unit 3 employs an article describing a race across London (p. 24-5). In the process of introducing the race’s route, several London-related place names are mentioned and the article is thus located in English context. Interestingly, although the section B of the same unit discusses a universal topic of gender stereotypes it is tied to English culture by employing English ‘persons’ in the roles of experts and English ‘products’ in the form of institutions for stereotyping research (p. 28-9). A comparable approach to a universal topic may be identified in Unit 6. While the B section’s title, *Judging by appearances*, suggests a globally discussed phenomenon, in *EF* it is still linked to English culture by the use of article about British singer Susan Boyle (p.61). Furthermore, the A section directly operates with location within English context by means of

articles about famous locations of movies and/or series of both British and American production (p. 54-5). Naturally, the topic of popular culture is responsible for high number of ‘products’ in this unit, which are again mostly related to culture of English-speaking countries<sup>24</sup>.

Finally, the third type comprises units which are not in straightforward correspondence with the textbook’s overall orientation. For instance, units 5 and 7 exhibit relatively high numbers in non-English culture references. As an illustration, I present a table of Unit 7 quantitative representation:

	<b>English</b>	<b>non-English</b>	<b>Asia</b>	<b>Africa</b>	<b>other countries</b>
<b>Products</b>	5	4	.	-	1
<b>Practices</b>	-	-	1	-	-
<b>Perspectives</b>	-	-	-	-	-
<b>Persons</b>	4	4	1	-	-
<b>Total</b>	9	8	2	0	1

Table 12: *EF* – U7 – quantitative representation of cultural references

As the table shows, English culture does not appear as dominant as in the *EF*’s overall table because it receives a number of references comparable with non-English culture. While in the A section of the unit the non-English references mostly appear in visuals, the B section presents a rare account of a non-English ‘person’, a Russian composer P. I. Tchaikovsky, which is situated within non-English context (p. 71).

As a different example of this type, Unit 2 is conspicuous due to the presence of African and other culture references. In this unit, African culture receives 3 of its total 6 references and, similarly, other countries receive 5 out of their 8 references in *EF*. Naturally, when these cultures receive most of their references in a single unit, they are largely absent from the rest of the units of the textbook. However, their appearance in this unit is limited to place names and references frequently occur in visuals. What characterizes the two main articles of the unit’s sections is that they have an English culture ‘person’ in their centres – a successful businessman in the A section (p. 17) and a BBC presenter in the B section (p. 20-1).

Therefore, despite giving space to the textbook’s under-represented cultures, Unit 2 still reflects the trend of English culture standing in the centres of most of the articles. To summarize, this English-culture orientation could be seen as characteristic of *EF* in the sense that it is not only identifiable throughout the textbook but it is also the English culture that the

<sup>24</sup> For other units located within context of English culture see units 1 and 9.

content of reading passages is based on. While its persons or contexts frequently define topics of articles, cultures other than English mostly appear in fragmented references, accompanying visuals and place names. The analysis may thus support the view of *EF* as a textbook grounded in English culture.

### 5.3 *Navigate*

Following the system adopted with previous textbooks, I begin by presenting a table of quantitative and percentual representation of cultural references:

Origin	Cultural references (no.)	Cultural references (%)
English	66	45
non-English	33	22
Asia	17	12
Africa	17	12
other countries	13	9
Total number	146	100

Table 13: *Navigate* – quantitative and percentual representation of cultural references

With total number of 146 references, the textbook does not seem particularly loaded with cultures. However, in the interpretation of data we should not be too much focused on numerical results as the percentage may also reveal a lot about *Navigate*'s cultural representation. We may realize that there are not prominent gaps among individual cultures' results. English culture receives the highest number of references and represents 45 % of all cultural references. Still with some gap, though not a huge one, it is followed by references to non-English cultures in the second place. Then, we may further observe that Asian, African and other cultures are represented by comparable numbers of references. The table of cultural division into aspects (Table 14) adds precious information to the overall picture:

	English	non-English	Asia	Africa	other countries
Products	47	23	13	9	7
Practices	2	6	3	6	3
Perspectives	-	-	-	-	-
Persons	17	4	1	2	3
Total	66	33	17	17	13

Table 14: *Navigate* – quantitative representation of cultural references with aspects

At this stage of analysis, it is perhaps not surprising that 'products' are the strongest aspect with all cultural categories. Their leading position is especially prominent in the case of English, non-English and Asian culture. Interestingly, there are differences among cultures with respect to which aspect appears in the second place. While 'persons' come second only in the category of English culture, all other cultures have 'practices' as their second most

represented aspect. ‘Practices’ thus seem to be a particularly strong aspect of *Navigate*’s cultural content. In contrast, ‘perspectives’ are absent from the textbook, and there are no identified references to this aspect.

For a more detailed analysis, it is difficult to find a unit which would be quantitatively corresponding to *Navigate*’s overall cultural representation and thus illustrative of it because there is not a unit which would be perfectly useable for this purpose. Similarly, dividing units into types does not seem fitting in this case. Instead of finding identifiable types of units I have realized that there are certain representational trends typical of *Navigate* which are detectable throughout the textbook. Accordingly, the upcoming analysis presents some of the characteristic trends observed in the textbook and these trends constitute its stages. I prefer to start this analysis by showing Unit 4 as it is highly illustrative of the textbook’s prominent representation trend – juxtaposition of different cultures.

### 5.3.1 Juxtaposition of cultures

To begin with, I present a quantitative table of Unit 4:

	English	non-English	Asia	Africa	other countries
<b>Products</b>	2	3	4	1	1
<b>Practices</b>	-	1	1	-	-
<b>Perspectives</b>	-	-	-	-	-
<b>Persons</b>	-	1	-	-	-
<b>Total</b>	2	5	5	1	1

Table 15: *Navigate* – U4 – quantitative representation of cultural references

At first sight, we may observe that the unit does not correspond to the overall quantitative representation of *Navigate*. This is mainly due to low number of English culture references which is not vastly different from that received by African and other countries. Quantitatively, the unit favours non-English as well as Asian culture. Nevertheless, the numbers received with individual cultures are not high and yet every cultural category is mentioned in the unit. This may be seen as reflecting the textbook’s generally low numbers of references and thus symbolize the textbook’s trend to support the ‘breadth’ of represented cultures rather than their numerical score. However, in order to demonstrate the way in which the cultural breadth’ is handled in *Navigate* as well as its trend of juxtaposing diverse cultures, it is necessary to examine a detailed table of the Unit 4.

As may be suggested by the unit’s title, *Space*, a broad and global perspective is adopted in its cultural content’s presentation. As an example, ‘Vocabulary & Speaking’ article

introducing cultures ‘where living on water is nothing new’ (p. 36-7) directly encourages comparisons as it juxtaposes different world cultures and describes their respective practices. As regards cultural references of the article, it may be surprising that the textbook’s quantitatively dominant category of English culture is absent from it. Instead, besides references to Asian culture, the article is linked to the context of non-English culture by presenting this culture’s ‘products’ in the form of institution and ‘persons’ in reference to ‘a floating architecture expert’ (ibid.).

However, reading passages are not the only platform where cultural juxtapositions are made visible in *Navigate*. Furthermore, the invitations to contrast and compare different cultures may be also identified in the presentation of visuals. Again, in line with its title, the visuals of Unit 4 mostly appear in the form of different world locations. Interestingly, the unit’s components do not focus on a single culture and their visuals consist of multiple pictures representing different cultures. As may be illustrated by the visuals accompanying the article and by those of ‘Reading & Writing’ component (p. 42), Unit 4 gives space to all cultures, including African and other cultures, which always appear in juxtaposition with some others. Importantly, this method of presenting a mixture of visuals of various cultures and thus inviting juxtaposition of these cultures may be frequently detected in other units of *Navigate*.

Similarly to Unit 4, locations of diverse cultures are the most prominent visuals. Photos of places of non-English and English cultures are juxtaposed in Unit 1 (p. 6), while the opening component of Unit 7 (p. 66-7) shows places across all cultural categories. What is further interesting about Unit 7 is the visual accompanying the reading passage in ‘Vocabulary & Reading’ component (p. 68-9). Instead of locations, this visual juxtaposes different ‘persons’, with two of English culture and one of other country’s origin. So far, I have commented on visuals that juxtapose cultures within the scope of components. However, it is also possible to find more unified visuals in *Navigate*, which include numerous pictures of a single culture. As an example, in Unit 8 there is a visual depicting Icelandic (i.e. non-English) culture by means of four pictures all related to this culture which receives the unit’s highest number of references (p. 80). Further in the same unit, there is a visual consisting of three pictures of Mexican society (p. 84), that is, the category of other countries. Therefore, we may argue that juxtaposition in this unit appears not in the scope of a single visual but rather within the scope of a unit.



From this perspective, Unit 5 is worth closer examination. If it is to be perceived as including juxtapositions of different cultures, it must be on the level of unit's components. As may be inferred from its quantitative table (Table 16), the unit is rich in English and African references:

	English	non-English	Asia	Africa	other countries
<b>Products</b>	13	-	2	5	2
<b>Practices</b>	-	-	-	6	-
<b>Perspectives</b>	-	-	-	-	-
<b>Persons</b>	7	-	-	1	-
<b>Total</b>	20	-	2	12	2

Table 16: *Navigate* – U5 – quantitative representation of cultural references

Interestingly, the unit may be split into two halves, where its dominant cultures are manifested in the reading passages. With respect to African culture, it receives all its identified references to aspect of 'practices' in the first half of this unit. Reflecting the unit's topic of *Entertainment*, there is a reading passage, embedded in African culture context, which celebrates Nigerian video games (p. 48). Apart from 'practices', the passage is also rich in African 'products', mainly in the form of video games' titles. In the second half of the unit, 'products' are also frequent but this time the reading passage and visuals are focused on film industry. In addition, as a result of this focus there is also high number of references to 'persons' – especially famous actors. However, the dominant culture manifested in this half is the English one.

By approaching the topic of '*Entertainment*' from the perspective of two distinct cultures, African and English, the unit may be seen as adhering to juxtaposition trend, though on a higher level of unit components. While the location of this unit's reading passages in specific cultural contexts is straightforward, we may observe that this is not the case of all reading passages in *Navigate*. Rather, we may detect a different trend of universal topics.

### 5.3.2 Universal topics

One of the reasons for a relatively low number of cultural references in *Navigate* could be the absence of cultural backgrounds in its reading passages. For instance, we may examine Unit 6 which may serve as an illustration of a culturally poor unit (Table 17):

	English	non-English	Asia	Africa	other countries
<b>Products</b>	1	-	1	-	-
<b>Practices</b>	1	-	1	-	1
<b>Perspectives</b>	-	-	-	-	-
<b>Persons</b>	-	-	-	-	-

<b>Total</b>	2	0	2	0	1
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Table 17: *Navigate* – U6 – quantitative representation of cultural references

With a total number of 5 references, the unit is not culturally rich although it mentions three different cultural categories. Interestingly, in this unit ‘practices’ support their status of a strong aspect. The unit’s title, ‘*In control?*’, signals a universal topic linked to science and technology. Accordingly, the unit’s longest reading passage deals with the topic of ‘driverless cars’ and describes their technical parameters (p. 59). As these cars are to be used globally and are not linked to any specific cultural context, the article adopts a universal tone and, as may be seen in the table, it includes a single reference to English culture in the course of providing information about the use of the cars.

Universal topics such as the one in Unit 6 can be detected throughout the textbook. Their universality lies in their relevance to various world contexts, global applicability and absence of necessary connection to a specific culture. Furthermore, these topics are often signalled by the units’ titles. For instance, reading passages discussing the subjectivity of beauty (pp. 86-7) and focusing on an aspect of human behaviour called ‘pareidolia’ (p. 90) appear in Unit 9 which is entitled ‘*Appearances*’. This unit’s quantitative table (Table 18) may stimulate a discussion on the low representation of cultural aspects, which may be seen as linked to the universality of topics:

	<b>English</b>	<b>non-English</b>	<b>Asia</b>	<b>Africa</b>	<b>other countries</b>
<b>Products</b>	4	3	.	-	-
<b>Practices</b>	-	-	-	-	-
<b>Perspectives</b>	-	-	-	-	-
<b>Persons</b>	-	-	-	-	-
<b>Total</b>	4	3	0	0	0

Table 18: *Navigate* – U9 – quantitative representation of cultural references

The two detected cultures are represented only by the aspect of ‘products’. Reasons for the absence of culturally specific ‘persons’, ‘practices’ and ‘perspectives’ may be also found in the reading passages. In line with the universal topics, the global applicability of the passages is achieved either by including persons of unspecified nationality (pp. 86-7) or by writing the passage in the first person that cannot be identified and linked with culture (p. 90). In both cases, such depersonalisation of reading passages is responsible for the absence of specific ‘practices’ and ‘perspectives’ as there is no specific ‘person’ to which they may be ascribed.

In conclusion, *Navigate* has been characterized by two different trends. On the one hand, there is a tendency to juxtapose diverse cultures both on the level of reading passages and visuals and on a higher level of unit components. On the other hand, some units and their

reading passages prefer universal topics which cannot be seen as linked to any specific cultural context. At first sight, these two trends may be seen as conflicting, with the former one supporting cultural representation and the other promoting universality. However, I would argue that *Navigate*'s cultural diversity and juxtaposition may compensate for its relative cultural poorness which is caused by universal topics. Generally, it seems that the textbook decides to promote comparisons of lower number of cultures at the expense of being quantitatively loaded with cultural references.

#### 5.4 Comparison of the three textbooks

In order to compare the textbooks' orientations of cultural representation, I open this section by presenting a table summarizing quantitative and percentual representations of cultures in the three textbooks analysed:

References	Number			Percentage (%)		
	<i>NH</i>	<i>EF</i>	<i>Navigate</i>	<i>NH</i>	<i>EF</i>	<i>Navigate</i>
<b>English</b>	117	173	66	49	72	45
<b>non-English</b>	54	39	33	23	16	22
<b>Asia</b>	48	16	17	20	6	12
<b>Africa</b>	13	6	17	5	2	12
<b>other countries</b>	7	9	13	3	4	9
<b>Total number</b>	239	243	146	100	100	100

Table 19: Quantitative and percentual representation of cultural references in *NH*, *EF* and *Navigate*

With respect to the total number of cultural references, *NH* and *EF* achieve comparable results and may be perceived as culturally rich textbooks. In contrast, with a total number of 146 references, *Navigate* is much less culturally loaded, at least from the quantitative perspective. If we examine the numbers of references to individual cultures, we may observe that *EF* considerably favours English culture which receives 72 % of its total number of references. This contributes to a pro-English orientation of the textbook. Interestingly, if we have a look at the percentual representation of English culture, it is possible to assume that *NH*'s and *Navigate*'s approach to this culture is quite similar as its percentage representation is similar with 49 % in *NH* and 45 % in *Navigate*. However, it is crucial to realize that with each textbook the percentage corresponds to different numbers. Actually, despite the percentual similarity, *NH* represents English culture with 117 references while *Navigate* with 66 references in total. It is then sensible to perceive a similarity between *EF* and *NH* instead, as their references to English culture both receive high numbers.

As far as non-English culture is concerned, it is the second most frequently identified culture in all the three textbooks. While in *NH* and *Navigate* it represents a similar percentual amount of all references, it is less present in *EF* where there is a large quantitative gap between English and non-English culture emergence. Asian culture demonstrates a considerable representation in *NH*, followed by *Navigate* and with some gap by *EF*. Interestingly, with African and other cultures, *Navigate* refers to these cultures by highest numbers of references of all textbooks. Although numerically, the difference may not be so prominent, it is obvious from the percentual representation that *Navigate* devotes larger portion of its overall cultural content to these cultures, which are rather under-represented in *EF* and *NH*. The following table sheds light on the similarities and differences across the three textbooks with respect to representation of cultural aspects:

	English	non-English	Asia	Africa	other countries
<b>Textbook:</b>	<i>NH/EF/Nav.</i>	<i>NH/EF/Nav.</i>	<i>NH/EF/Nav.</i>	<i>NH/EF/Nav.</i>	<i>NH/EF/Nav.</i>
<b>Products</b>	68 / 112 / 47	37 / 21 / 23	26 / 12 / 13	7 / 3 / 9	3 / 8 / 7
<b>Practices</b>	12 / 10 / 2	3 / 3 / 6	15 / 1 / 3	2 / - / 6	1 / - / 3
<b>Perspectives</b>	- / 1 / -	3 / - / -	3 / - / -	1 / - / -	- / - / -
<b>Persons</b>	37 / 50 / 17	11 / 15 / 4	4 / 3 / 1	3 / 3 / 2	3 / 1 / 3

Table 20: Quantitative representation of cultural references with aspects in *NH*, *EF* and *Navigate*

Generally, we may say that ‘products’ and ‘persons’ are two aspects which allow all cultures to be represented in the textbooks. While ‘practices’ of various cultures may still be detectable across the textbooks, the aspect of ‘perspectives’ is the least frequently identified, with the exception of a small number of non-English and Asian ‘perspectives’ in *NH*. If we begin the textbooks’ comparison by focusing on ‘products’, we realize that English culture ‘products’ are most frequent in *EF*. With 112 references it is by far the highest number in the table, which corresponds with the textbook’s tendency to favour the ‘products’ aspect as well as English culture. Moreover, *NH* allocates considerable numbers of ‘products’ references to non-English and even more prominently to Asian culture, which reflects a strong status of this culture in *NH*. In contrast to its favour of English ‘products’, this aspect in *EF* receives low numbers with non-English, Asian and most noticeably African cultures.

Furthermore, the *EF*’s English culture orientation is also supported by a relatively high number of English ‘practices’. With ‘practices’, the score of English culture is even higher in the case of *NH*. This textbook seems to be oriented to this aspect as also the ‘practices’ of Asian culture receive a highest number of references. Interestingly, in the

remaining cultural categories, 'practices' receive most attention in *Navigate*, which is especially noticeable in connection with African and other culture. Importantly, in *Navigate* there are no prominent differences among the numbers individual cultures receive in their representation of 'practices', which reflects the textbook's tendency to focus on cultural breadth, that is, giving space to diverse cultures. This focus seems to exist at the expense of the textbook receiving high numbers in individual categories.

As far as the aspect of 'perspectives' is concerned, it is clearly the least represented aspect in all of the three textbooks. It receives a single reference in *EF*'s representation of English culture and is absent from *Navigate*. The only textbook with some reflection of this aspect is *NH*, where 1 African perspective is joined by 3 for non-English culture and the same number for Asian culture.

Finally, the aspect of 'persons' receives high number of references in English culture with all textbooks. Also, though especially in the case of *NH* and *EF*, there is a prominent gap between English culture persons and the following category of non-English culture persons. All textbooks receive similar numbers in categories of Asian, African and other countries. However, these numbers bring different implications with respect to cultural orientations of individual textbooks. On the one hand, in the case of *NH* and even more prominently *EF* the numbers may be regarded as almost negligible if contrasted with numbers these textbooks receive in some other categories. On the other hand, with *Navigate* the numbers are not vastly different from those of other categories.

In conclusion, the comparison of the three textbooks' overall quantitative representations supports the findings that there are interesting differences in the textbooks' orientations and cultural presentation tendencies. *EF* and also *NH* to some extent may be identified as textbooks rich in cultural references with their cultural content nevertheless oriented in favour of English culture and under-representing other cultures, such as African culture and also that of other countries. *Navigate* is poorer in cultural references from a quantitative perspective but this may be seen as a part of its tendency to attempt at broader and more balanced division of cultural content across individual cultures.

## 6. Analysis of the manner of representation of cultures – the results

In this chapter of the thesis, I present the results of my second analysis. Following the procedure described in 4.3, I comment on each cultural category as it is represented in the textbook that quantitatively favours it. Accordingly, I begin by describing notable tendencies observed in the representation of the culture of English-speaking countries in *EF*.

### 6.1 English-speaking countries in *EF*

In accordance with the pro-English orientation of the textbook revealed in the prior analysis, there are a lot of English culture elements to be observed. In contrast, there is only one prevalent form in which the textual components appear – the article<sup>25</sup>. A closer investigation reveals that this form's dominance is linked to the sources of the textbook's cultural topics. Frequently, articles appearing in *EF* are adaptations of existing newspaper articles, which is acknowledged in notes at the bottom of the page. The note either leaves the media unspecified, saying that the text was “adapted from a British newspaper” (p. 5 and p. 87), or it reveals a concrete media type – *The Times* (p. 17, 48, 66-7), *The New York Times* (p. 61) or *Daily Mail* (p. 76-7).

Importantly, newspapers are not the only sources of articles and it is possible to find an article adapted from a travel website (p. 54-5). Another recurrent source of articles is the BBC. In multiple cases, a textbook's article retells an episode of a popular BBC TV series, such as *Top Gear*, a show about cars and driving (p. 24-5), and *Blue Peter*, a BBC programme for young people (p. 20-1), or it describes the UK's version of a popular TV series *Dragons' Den* (p. 80). Interestingly, popular media also influence the textbook's visuals which often feature reprinted book covers of English publications, such as *Birth Order* (p. 11), *The Winter of Our Disconnect* (p. 91) and *Commando Dad* (p. 31). Frequently, the books' contents serve as a stimulus for discussion that students are provided with in the listening component. Unavoidably, the *EF*'s extensive reliance on media as a source of cultural information related to English-speaking countries has a direct bearing on the manner in which this culture is presented in the textbook.

As a prominent feature of the centre of the article, there is an English person whose life-story is described. It follows that in the adapted articles the students then read about real people, which may be more interesting than reading about fictitious characters created

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<sup>25</sup> The only exceptions are story excerpts in 9A (p. 84) and 10B (p. 100-1).

primarily for the textbook's purposes. In *EF*'s English culture presentation, they may learn about Clive Zietman, "Britain's biggest complainer" (p. 76-7), Jeff Pearce, a successful businessman with a dyslexia that he kept secret (p. 17), or Alex Rawlings who has been named "the UK's most multilingual student" (p. 36-7). Elsewhere, there are frequent articles which have a celebrity in their centre. For instance, Steve Jobs's life and success is mapped as part of section dealing with '*Modern icons*' (p. 94-5), while the article about judging people by appearances centres on the story of Susan Boyle (p. 61). This article demonstrates another means of referring to English culture typical of *EF*. Apart from Boyle, another person who is given space in the article is Susan Fiske, "a professor of psychology and neuroscience at Princeton University" (ibid.). Such association of experts and their opinions with English culture institutions is also observable in articles with universal topics. In the article about various effects of food on human brain, we read about "a food expert from Middlesex University" (p. 5), while the article about stereotypes is based on the results of a research by "psychologists at the University of Arizona" (p. 28-9).

Another distinct feature of the English culture articles is the happy ending. Although there are various obstacles and hardships that the article's protagonists face, failures are overcome by human endurance, strength or creativity. Arguably, this trend stems from the character of the life-style newspaper articles which are adopted by the textbook. For instance, although students learn that in "Bournemouth, in the south of England [...] a late night violence can be a problem" (p. 5), the article immediately informs them about a solution by night club owners who "give their clients free chocolate at the end of the night [resulting in] 60 % reduction in violent crimes" (ibid.).

Similarly, in the article about *Dragons' Den*, there is a story of Paul Simpson who wanted the businessmen to invest in his hand-made coffee tables and as nobody was enthusiastic about his project, he was rejected. However, students find out that "Paul hasn't given up [...], is making a new table [and that] that is what makes a real entrepreneur – they never give up" (p. 80). Most prominent (and arguably most pathetic) happy ending could be observed in the article describing Jeff Pearce's career and his struggle with dyslexia (see above). Having overcome the teachers' prejudices against his intelligence, recession which led to his bankruptcy and feelings of shame when he was not able to read a bedtime story to his daughter, Pearce becomes a millionaire, is awarded a Businessman of the Year prize and, with the help of a ghost-writer, he even writes his autobiography which becomes a bestseller. These changes for the better are concluded by his daughter coming to her father's bed in the

middle of the night to tell him that she has just read his book, is proud of him and to “burst into tears in his arms” (p. 17). With similar happy endings occurring in most of the adapted articles (see e.g. p. 48 and p. 61), there is a growing sense of a repetitive structure of the textbook’s reading components, which may be explicable, once again, by the limited range of the article’s sources.

An exceptional manner of English culture presentation can be observed in 4A. Although the component takes the form of three short articles with a person in the centre, there are several differences from the above described tendency. Firstly, the articles are collected under the heading “*I’ve never been able to...*”, which signals that the happy endings typical of other textbook’s articles might not be the case. Indeed, in the three articles, students learn about an American woman’s claustrophobia which prevented her from scuba-diving, a British man who has never been able to learn to dance salsa and a Spanish man who failed learn Japanese and ended up loving the country’s food instead (p. 34-5).

Secondly, apart from avoiding the trend of articles about successful English people, this textual component presents a rare instance of juxtaposing English culture members’ experience with that of some other, non-English-speaking members in this case. Another instance which does not correspond with the prevalence of articles embedded in English culture could be seen in 9A. Based on Malcolm Gladwell’s book *Outliers*, the article draws a comparison between elite ice hockey players from Canada and the Czech Republic. Looking for reasons for the countries’ sporting success by examining their respective education systems, the article claims that “[the] school year in these countries runs from January to December [and that] a boy who is ten on January 2<sup>nd</sup> will be in the same class as one whose 10<sup>th</sup> birthday is on December 30<sup>th</sup>” (p. 87). Nevertheless, the information above does not apply to the Czech Republic and, as far as I know, neither does it to Canada. Unfortunately, providing incorrect information about the represented cultures decreases the article’s value of juxtaposing them as well as the overall credibility of the article.

More importantly, as the article has been adapted from a British newspaper, it reveals that relying on existing media might not guarantee a credible representation of cultures. In addition to the repetitive structure and endings required by the newspaper articles, *EF*’s manner of using them as dominant sources of cultural content might be discussed and questioned even further.

## **6.2 Non-English-speaking countries in *NH***



A closer insight into the manner of non-English-speaking countries' representation in *NH* is especially informative because the textbook's cultural 'breadth' analysis has suggested that references to these countries may be found throughout the textbook. Although this is indeed the case, a detailed investigation reveals that a large proportion of the references takes a form of a single mention within English-culture-oriented reading component. Typically, such one-off mentions occur in form of place names visited or experienced by an English person. For instance, students learn that Prince Charles makes his annual trip to Klosters in Switzerland (p. 19) and that J. K. Rowling continued to write Harry Potter's story even at the time she left England to teach English in Portugal (p. 55). Interestingly, non-English place names may be identified also in the article describing English St Pancras railway station, which is said to be the equal of the Paris Gare du Nord and providing access to the northern European cities of Paris, Brussels and Lille as well as to Spain and Germany (p. 82-3).

While still in forms of single mentions, it is possible to find non-English place names which refer to the location of an activity or a plot. As an example, a comics retelling the story of Shakespeare's famous play, *Romeo and Juliet*, introduces its context in the first sentence: "Many years ago, in the ancient Italian city of Verona, there were two very rich but warring families, the Montagues and the Capulets" (p. 26). Similarly, two of the three short articles describing unsuccessful crime attempts are set in non-English cities, Marseille and Helsinki respectively (p. 72). Elsewhere, within the Unit 8's section called '*Dangerous journeys in history*', place names play crucial role in an article describing the life of Hannibal Barca and his "daring and dangerous plan [...] to march from Spain to Italy" (p. 66).

Importantly, Hannibal's article illustrates another noteworthy aspect of *NH*'s manner of cultural presentation – a biographical perspective. While these are mostly English people whose life-stories are retold, Unit 3 is distinguished by giving space to a non-English country's artist – Vincent van Gogh. Despite necessary selection, the article encompasses Gogh's life from birth to death, including information about his studies, co-workers, and paintings which also appear in the accompanying visuals (p. 22-3). The tendency to inform about a person's life perspectives and experiences could be also observed in the reading component of Unit 6. Notably, it includes three interviews with women of different cultures, with non-English culture represented by Santina Corvaglia, an Italian housewife who "lives in an old two bedroom farmhouse in south-east Italy" (p. 50). The fact that each woman has been asked the same set of questions openly invites for comparison of the women's answers.

The other two women of the interviews are Elizabeth Anne Hogan, “a lifestyle coach living in a 30-roomed house on the beach in California”, and Lakshamma, “a housewife living in a three-roomed mud hut near Bangalore” (p. 51). They are thus representatives of English and Asian cultures respectively<sup>26</sup>. While Lakshamma’s answers are discussed in more detail in the next section (see 6.3), this introductory description already signals that there are considerable material differences among the three women. In the interviews, women are asked questions about “the heart of the home”, their kitchen, and its size and equipment as well as their cooking habits, time spent in the kitchen and expenses.

Accordingly, from the interview with Corvaglia, students learn that although her kitchen is not very big, it is her little corner of the house where she belongs and is the happiest (p. 50). She seems proud of her “cupboard full of different Italian herbs” and of the fact she grows her own vegetables, has chickens and rabbits and thus all she needs (ibid.). In a sharp contrast, Hogan has two kitchens – a simple beach one and a futuristic one in the house with three ovens and a lift “that brings the groceries from the five-car garage”. Also she gets all her food delivered, “low-fat and organic, pre-packed and prepared” (p. 51) and wishes to have a chef who would make her life easier. Therefore, considerable differences among the women’s practices and perspectives could be observed. The emphasis that the presentation puts on their different origin might stimulate discussion on the degree to which these perspectives are culturally conditioned.

To sum up, this reading component is not only valuable for the extraordinary space it offers to non-English (and Asian) woman’s experience but mainly because it juxtaposes different cultures in a manner that directly invites for comparison. Notably, such juxtaposition involving non-English culture may be also seen elsewhere in *NH*. For instance, in a global comparative perspective, the article on the history of football around the world reminds students of some of the world’s richest professional European clubs, such as AC Milan, Real Madrid and Bayern Munich which are famous in many countries far away from their home grounds (p. 59). The article thus allows for comparison among non-English and other countries’ football traditions.

### **6.3 Asian countries in *NH***

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<sup>26</sup> Although Lakshamma is Indian and thus may not be the most typical representative of Asian culture that one can imagine, this thesis also considers geographical constraints according to which India is seen as a part of Asian continent.

Although Asian culture references appear in multiple sections of *NH*, they are not as scattered as the non-English culture references described in 6.2. Rather than occurring in numerous single mentions, Asian countries' culture is presented in form of a smaller number of more detailed and multi-layered accounts rich in references to various aspects of Asian culture. This may be confirmed by the finding that in the whole textbook there are only four reading components which deal with this culture in some detail – in Unit 1, 6, 7 and 8. Curiously, in all of these units' components, Asian culture is presented in juxtaposition with some other culture(s) and the manner of representation of the cultures is either the same or very similar. This guarantees that the only differences to be found result from the cultures themselves, which thus invites for comparison of the cultures' aspects.

To begin with contexts that have already been mentioned, in addition to Italian and English culture perspectives (see 6.2), the third woman interviewed about her kitchen in Unit 6 is Indian and thus representing Asian culture. Lakshmamma describes her kitchen as “small, dark, and crumbling”, without a fridge or windows (p. 51). Her weekly food costs are incomparable to those of the other two women and so are her needs – she admits that having running water in her kitchen would definitely make her life easier. Finally, while Corvaglia dines with her family and “whoever comes by – friends, relatives” (p. 50) and Hogan eats together with her family twice a day (p. 51), in Lakshmamma's community men eat before women (*ibid.*). These culturally-bound habits stand in an obvious contrast with one another and thus provoke comparison among the represented cultures and potentially also with the students' own culture.

From a clearly biographical perspective, the personality of Hannibal Barca of Unit 8 is juxtaposed with a well-known representative of Asian culture, Mao Zedong, whose life's milestones of co-founding the Chinese Communist Party, the Red Army leadership and proclamation of the People's Republic of China are described (p. 66-7). In a history-focused account, students further learn about geographical aspects of Mao's remarkable one-year-long journey, known as the Long March, crossing the Xiang River and the Great Snowy Mountains (*ibid.*). Interestingly, historical aspects of Asian culture are also described in the remaining units 1 and 7. Accordingly, in the history section of the global-span article about football, there is a mention of the Chinese playing “a kicking game called *tsu chu*” as far back as 2500 BC (p. 58).

However, reading components of these units also focus on more recent history and its influence on contemporary practices of Asian communities. In the section comparing the football's popularity among world regions, students thus read about recent "heated rivalry among Japan, China, and South Korea [that] has increased the passion for soccer across the continent" over the past two decades and also about the fact that not all Asian countries share the passion for football, with India and Pakistan preferring cricket (p. 59.). A shift from the popular to the societal may be observed in Unit 1, where changes in recent history are discussed within the profile of an average Chinese family.

One of the most noticeable changes of Chinese society concerns the size of families. While the parents, Qu and Liu, have several siblings, they only have one child and unlike many Chinese parents they are happy to have a girl. However, they are also sad that she has grown up alone "because the one-child policy forbids them from having any more" (p. 11). Moreover, they realise that their cherished "traditional family structure, in which children look after their elderly parents " is increasingly "out of step with a nation experiencing one of the most amazingly quick changes in human history" (ibid.). Importantly, by presenting views of a single family which are not completely in line with the mainstream, the profile is capable to raise students' awareness of contemporary issues of Chinese society as a whole. Further stimuli for discussion may stem from a juxtaposition of the Chinese family profile with the one of Kenyan family (p. 10).

To summarize, *NH*'s manner of representation of Asian culture seems to prefer quality over quantity. While Asian countries' references are given greater space in four out of ten analysed units of the textbook, the accounts of the culture are multi-layered, highly informative, and involve both historical and contemporary perspectives. The choice to present Asian culture in clear juxtaposition with some other culture positively contributes to the presentation's potential to provoke thought and discussion among the students.

#### **6.4 African countries in *Navigate***

References to African countries appear in a variety of forms. There are photos of African cities (e.g. p. 42 and p. 66), drawings of African rivers (p. 16), and textual references to African places, persons (p. 68) and even practices (p. 48). A closer insight into the nature of references reveals that they have a unique feature in common. It seems that African culture is predominantly presented in connection with topics of career ambitions, working experience and job opportunities. Unit 4 provides the only instance where a reference to African

countries occurs as part of a topic of travelling, which is perhaps a context more traditionally associated with this cultural category. In the writing component of this unit, there is a visual of the Moroccan city of Essaouira, which is juxtaposed with the Italian city of Lucca and the Scottish town of Tobermory and which serves as a stimulus for writing a traveller's blog (p. 42).

Similarly, in Unit 7, there is a photo of Luanda, Angola, as a part of a mixed visual which combines photos of various places from all over the world (p. 66). However, in line with the unit's topic *Ambitions*, the African city is not presented as a place for a vacation but as a place for living and working. Later in the same unit, students may read about the English primatologist and anthropologist Jane Goodall, who indeed went to African country, namely Tanzania, to work as a secretary of a Kenyan anthropologist and "soon became researcher herself, studying the behaviour of wild apes and chimpanzees" (p. 68). Another occasion where African place is mentioned as a location of one's work appears in Unit 2. In a short article written in the first person, students read about a single working day of a 27-year-old river guide "taking people down the Zambezi River" (p. 16).

Importantly, *Navigate*'s understanding of African countries as potential business and entertainment locations is most detectable in the reading component of Unit 5. In the article, students learn about the growing success of Nigerian video games which, similarly to Nigerian movies and music, are spreading across the continent as a result of "a growing middle class that is looking for entertainment" (p. 48). In contrast to global video game industry producing many games that have been rather unexciting and predictable, *Maliyo Games* and its founder Hugo Obi aim "to produce something clever, amusing and definitely African" and thus design videogames "to showcase African culture to the world" (ibid.). Furthermore, the worldwide popularity of the African games is confirmed by the Nigerian company *Gamsole* which "became the first in the region to gain more than 1 million app downloads [while] most of its fans log from Brazil, India and the US" (ibid.).

Therefore, the video-games article supports the representation of African countries as locations of business success, which maintain pride in their distinct African values and practices. This representation of the continent as a place of promising career prospects, scientific work, adventure and interesting traditions may thus raise students' awareness of the multiple opportunities that African countries offer.

### **6.5 Other countries in *Navigate***

Similarly to the African culture representation, countries of this broad category are rarely represented as touristic locations. Rather, taking the example of Buenos Aires reveals that the city is discussed in contexts of career prospects it offers and also as a birthplace of talented artists and an origin of popular movies.

To begin with the career topic, Unit 7 shows a photo of Buenos Aires included in the world working places visual (p. 66). More importantly, this component further presents an article about Italian, Spanish and English accents which stand out in Buenos Aires neighbourhoods “as the city welcomes a growing number of young professionals who have come here looking for jobs and more relaxed lifestyle” (ibid.). Specifically, students learn about Hanson’s “leaving his job at a London financial services firm to teaching English privately to business executives in Buenos Aires” and about Chiara Boschiero, a 33-year-old film producer from Italy, for whom Argentina has provided better career prospects (ibid.).

The city’s favour of the arts is further stressed later in the same unit. In juxtaposition with Jane Goodall (see 6.4) and Rebecca Adlington, an English champion swimmer, the reading component describes the career of Daniel Barenboim, a successful musician and conductor who was born in Buenos Aires (p. 68). Still in the area of the arts, Unit 5 juxtaposes the poster of English-country-produced movie *The Secret Life of Walter Mitty* with the poster of Brazilian movie *Rio 2096: A Story of Love and Fury* (p. 46). Importantly, such presentation challenges frequent association of popular culture products, such as movies, with English-speaking countries, and promotes understanding of other countries as origins of artistic activity.

In a healthy contrast, other countries are also represented by their practices which are more related to everyday life. For instance, visuals of Unit 8 represent close-knit Mexican community (p. 84), while in Unit 6 students learn about the Chilean practice of using mist catchers in Atacama Desert (p. 64). By balancing the popular and the everyday aspects of the other countries’ culture, the textbook may provide students with a stimulating, informative and multi-dimensional account of this culture.

## 7. Discussion

Earlier in the thesis, it has been argued that diversity can be regarded as a central feature of an ICC-supportive textbook. On the one hand, it concerns the issue of whose cultures are included in the textbook, that is, the cultural breadth. On the other hand, diversity may also characterize the manner of cultural representation in that the cultures are portrayed in association with various contexts and situations and in juxtaposition with other cultures. In the previous two chapters, the results of the thesis' two analyses have shown that there are considerable differences among the selected textbooks both in terms of the cultural breadth and diversity as well as the manner of representation of cultures. Importantly, based on the extent to which the textbooks exhibit the potential to contribute to ICC, they may be perceived on a continuum where *EF* stands at one end, *Navigate* at the other and *NH* somewhere in-between.

To begin with *EF*, the results suggest the textbook's overall bias towards the culture of English-speaking countries. This culture is virtually omnipresent in the textbook's cultural content whose components often have English protagonist in their centres or are located within English context. Most references to cultures other than English appear in minor and fragmented mentions and thus cannot be compared with the prevalent English culture. *EF* may be thus seen as lacking diversity as far as its cultural content's breadth is concerned. Importantly, the dominance of a culture where English is spoken as a native language may rank *EF* among the Anglo-centric global textbooks offering a traditional target culture of English-speaking countries (see 2.3.1).

Furthermore, diversity is largely absent from the manner of *EF*'s cultural representation. The textbook's extensive reliance on the form of a newspaper-adapted article unavoidably leads to a sense of unchangeable, repetitive manner in which the English culture is presented. This is connected with the fixed structure and the need for a happy ending that newspaper articles are expected to maintain. However, repeated occurrences of the English culture persons' life-stories which always end happily may transmit the idea of the English culture as a culture of successful people. This celebratory presentation is further supported by a relatively high number of representatives of the English icons and celebrities<sup>27</sup>. Importantly, not only is such representation repetitive and rather tedious in effect but, if prevalent, it may

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<sup>27</sup> See Gómez Rodríguez (2015: 169) for further discussion of such congratulatory manner of cultural representation.

lack credibility in contrast to the students' experience of their own culture which is real and authentic and therefore often seen as imperfect (see 2.3.1).

In comparison, the emphasis on diversity may be identified in *NH*. Firstly, although the English culture is quantitatively the strongest, it is possible to find extensive accounts of cultures other than English, such as those of non-English-speaking and Asian countries. The preference for extended presentation of the cultures over scattered and fragmented references implies that there are differences among the textbook's units and occasionally the units' components in respect of which culture they favour. This means that diversity is also observable in the textbook's structural organization.

Moreover, in the manner of cultural representation, there are variable perspectives adopted, such as biographical, historical or geographical, and reading components take diverse forms, such as profile, interview or article. Importantly, there are several instances of comparative perspective where practices of different cultures appear in juxtaposition. Frequently, the manner of presentation of juxtaposed cultures is very similar. This means that differences identified in these components stem not from the manner in which the cultures are represented but from the cultures themselves. Importantly, this directly invites students to contrast and compare the cultures and has the potential to stimulate discussion of cultural differences and to raise students' awareness of various cultural aspects.

The last textbook, *Navigate*, may be understood as standing at the opposite end of a continuum than *EF*. The reasons for this opposition lie in both the cultural breadth and the manner of cultural representation. In *Navigate*, there are no prominent differences among the space given to different cultures and the overall number of cultural references is relatively low, which suggests that the textbook is not culturally loaded. Again, diversity is a prominent characteristic of the textbook's cultural content as an impressive range of various cultures may be identified. Moreover, the cultures are always presented in an obvious juxtaposition with one another and the comparisons and contrasts are called for not only between two but among multiple cultures.

In addition, as a unique feature of the textbook, there is a considerable global perspective adopted in the cultural content presentation. This means that identification of cultural references is not as straightforward as in the case of *EF* and *NH*. In *Navigate*, there are multiple instances of components which lack connection with a specific culture and focus on universal topics instead. The use of topics that "cut across national boundaries and are



relevant to the global society as a whole” (Matsuda 2008: 176) may rank *Navigate* among materials which adopt a multicultural approach and focus on topics that are part of today’s international society<sup>28</sup>.

To summarize, the differences in the textbooks’ potential to contribute to the intercultural dimension may be fully revealed. On the one hand, *NH* and *Navigate* include references to both the English and other various world cultures. They favour extensive accounts and, more prominently in the case of *Navigate*, they prefer the quality of the cultural representation over the quantity of references to the culture. In both textbooks the diversity also concerns the forms and perspectives of the reading components. Importantly, different cultures are frequently presented in juxtaposition with one another. This crucially raises the possibility that the students approach the cultures critically and start comparing and contrasting their respective practices. Effectively, students may thus construct themselves as agents in the cultural consumption of the textbooks’ content and can hopefully make more informed choices when confronted with complex cultural environment in real life (Xiong 2012: 513). In respect of these observations, both textbooks’ potential to raise students’ CA may be confirmed.

Moreover, *Navigate*’s multicultural approach preferring topics relevant to global society may also contribute to the students’ orientation in the cultural dynamics of today’s world and thus contribute to their ICC. Therefore, this textbook manages to include both the juxtaposition of diverse cultures and the multicultural perspective and thus may be seen as an inspiration for future design of ICC-supportive material.

On the other hand, *EF*’s potential to contribute to students’ development of ICC may be doubted. The textbook’s extensive reliance on one culture does not provide students with sufficient opportunities for cultural reflection and comparison. Furthermore, the prevalence of a single form in which the textbook’s cultural content is represented may not be capable of supporting a critical engagement with the culture. Rather, it may result in fixed and static representation of the culture which thoroughly lacks diversity (see also 2.3). Therefore, although some inadequacy of a textbook may be compensated by a skilled teacher capable of adaptation or supplement of other material, it would require numerous interventions to transform *EF* into an ICC-oriented textbook. Used on its own, this textbook is unlikely to contribute to ICC dimension development as its cultural content may not be able to “help

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<sup>28</sup> See Siddique (2011: 113) for a detailed description of these globally-oriented materials.

learners to communicate effectively in cross-cultural situation and assist them in becoming tolerant and receptive to values of other cultures” (Siddique 2011: 112).

Importantly, the manner of representation and diversity of a textbook’s cultural content influence not only the textbook’s potential to contribute to students’ ICC but also to their motivation to work with the textbook. Accordingly, the repetitive structure and focus of *EF* may have a negative impact on the students’ motivation to learn about the culture and to pay attention to the textbook’s cultural content in general. In contrast, *NH* and *Navigate* offer a more variable cultural content with a changeable manner of representation and a range of cultures. This means that students do not get used to the textbooks’ structure and may be more motivated to pursue the cultural content in the process of their English learning.

## 8. Conclusion

The aim of the present thesis was to assess the extent to which some of the textbooks used in Czech secondary schools exhibit the potential to contribute to the students' development of ICC and CA, which may be especially beneficial in today's globally interconnected society. Firstly, the textbooks have been analysed in terms of their cultural breadth, which required the analysis of whose cultures appear in the textbooks' cultural content. For that analysis, I partly replicated the existing study by Yuen (2011), which is based on identification and subsequent quantification of references classified to a number of cultural categories and aspects.

Admittedly, the research methods which quantify cultural content have been sometimes criticized in the literature. For instance, Weninger & Kiss (2013) argue that although the studies using quantitative research tools provide invaluable insight into how dominant cultural ideologies surface in visual and textual content of textbooks, they "cannot do justice to the complex process of meaning making through which cultural meanings emerge" (p. 2)<sup>29</sup>. Furthermore, the researchers also dispute the process of identification of cultural references as "counting what (one thinks) something means or represents may be far away from authorial intention or, more important, learners' actual interpretation" (ibid.). In order to minimize the subjective nature of the task, I set up clear and strict criteria for identifying cultural references (see 4.2). Due to such critical approaches as the one just quoted and my own awareness of the method's liability to the individual's bias, I decided to consider the cultural breadth analysis as a useful tool for the assessment of the textbooks' cultural orientation which, however, needs to be complemented by another analysis that would provide a more qualitative approach to the cultural content.

Originally, I intended to aim my qualitative analysis at cultural stereotypes which I expected to identify in textbooks. This intention was triggered by both theoretical accounts of stereotypes and the studies that commented upon prevailing stereotypes in the ELT textbooks<sup>30</sup>. However, I gradually realized that stereotypes' identification is largely based on one's individual interpretation and that it is not only difficult but also unavoidably subjective. Therefore, I eventually shifted my focus and decided to identify possible tendencies of the manner in which different cultures are represented. I based my second analysis on the textbooks' cultural orientations detected in the first analysis and thus arrived at findings

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<sup>29</sup> See 2.7 for a detailed account of the researchers arguments and the approach they favour.

<sup>30</sup> See Lustig & Koester (2006) as an example of the theoretical account and Clarke & Clarke (1990) as an example of a small-scale study.

which may be seen as results of both the cultural breadth analysis and the manner analysis. As a consequence of my decision to interconnect the analyses I did not find any established research method that would fit my specific focus and could be used for my second analysis. Possibly, the narrow focus may be regarded as the reason for the absence of a unified method in other cultural content studies (see 2.7).

By analysing the cultural breadth and diversity of the textbooks as well as their manner of representing the cultures, I provided an insight into the textbooks' potential to promote students' awareness of and interest in the cultures and the development of ICC in general. Two textbooks, *NH* and *Navigate*, include a relatively rich variety of cultures which are represented in diverse ways and have been thus evaluated positively. One textbook, *EF*, exhibits a considerable pro-English culture orientation in both the cultural breadth and the manner and therefore it has been regarded as unsuitable for ICC-supportive English learning and teaching. Notably, although stereotypes were no longer the central focus of the analysis, I have not come across any overt and straightforward instances of stereotyping in any of the textbooks. This may suggest that there is a greater awareness of the danger of stereotyped cultural content among ELT material creators.

The thesis has several implications for future research into both the existing textbooks' reflection of ICC values and the design of new ICC-supportive materials. With respect to the existing ELT textbooks, it may be vital to closely investigate the activities and the textbooks' language of instruction. This could reveal whether some textbooks directly focus students' attention on their cultural dynamics or whether they assume a more independent encounter with the cultural content. Arguably, activities openly aimed at raising CA and instructions calling for cultural reflection may be especially useful for less perceptive students who might not have noticed the cultural stimulus otherwise. Similarly, a research into the 'Teacher's Books' might be informative in respect of the guidelines and recommendations that the teachers are provided with.

As far as the future design of ICC-favourable textbooks is concerned, the thesis raises various questions. Is it possible to guarantee a culturally diverse and yet balanced cultural content? How could a strategic diversification of cultures be achieved? What sources may be used in the creation of the cultural components? What are the benefits of a global perspective associated with universal topics? Hopefully, the thesis may stimulate further investigations into these issues and thus support and inspire the potential creation of culturally sophisticated

ELT materials which would promote the development of ICC dimension in the process of English learning.

On a broader level, the thesis wishes to underline the general importance of research into the cultural contents of textbooks. As textbooks occupy prominent position in English language education, it is beneficial if they are critically examined and evaluated not only in respect of the presented language but also the cultural aspects. Possibly, the critical perspective may be adopted not only in the initial material selection but also in the process of the classroom work with the material. If both the teachers and the students critically question and evaluate the textbooks' contents, textbooks may become useful tools of a critically-oriented pedagogy.

Finally, I also hope to promote the understanding of textbooks as materials of a considerable educational value, that is, the capacity to influence and shape students' attitudes, values and beliefs as well as their awareness and knowledge of the world around them. Importantly, this textbooks' capacity may be seen as especially valuable in the globally intertwined society of today, which allows for encounters with people of various backgrounds in which English serves as a medium of communication.

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## 11. Résumé

Tato diplomová práce se zabývá zastoupením kultur v učebnicích angličtiny. V úvodní kapitole (viz Kapitola 1) představí současnou roli angličtiny jako jazyka mezinárodní komunikace. V této souvislosti jsou učebnice chápány jako potenciální nástroje ke zvýšení povědomí studentů o různých kulturách (cultural awareness; CA), které jsou dnes s angličtinou spojovány. Cílem práce je prozkoumat, jaké je zastoupení a způsob prezentace kultur ve vybraných učebnicích používaných na českých středních školách. Toto pomůže určit, zda mohou tyto učebnice přispět k většímu kulturnímu povědomí a získání interkulturní komunikativní kompetence (ICC), kterou lze chápat jako schopnost efektivní komunikace s příslušníky jiných kultur.

V teoretické části práce (viz Kapitola 2) je popsán stávající výzkum kulturního obsahu učebnic a jeho klíčové poznatky. Ve výuce angličtiny jsou učebnice stěžejní pomůckou, která nevyhnutelně podléhá pedagogickým, výchovným a v neposlední řadě také komerčním zájmům. Jazykový a kulturní obsah učebnice je tudíž často výsledkem kompromisu. Teoretická část se blíže zabývá kulturním obsahem učebnic a mapuje známé tendence zobrazení kultur jak v souvislosti s množstvím kultur, tak i se způsobem, jakým jsou kultury prezentovány.

Tato část práce blíže vysvětluje pojmy ICC a CA a popisuje jejich výhody pro mezikulturní komunikaci. Dále specifikuje implikace pro učebnice, které mohou přispět k rozvoji ICC. Takové materiály by měly především usilovat o rovnoměrný a diversifikovaný kulturní obsah. Teoretické poznatky o ICC mají rovněž význam pro učitele, kteří hrají klíčovou roli při výběru a počátečním ohodnocení učebnic a také v jejich aplikaci ve výuce a případné adaptaci. Toto je rovněž popsáno v teoretické části. Posledním bodem je pak popis metod, výsledků a přístupů vybraných studií, které se zabývají kulturním obsahem učebnic a případně i jeho vztahem k ICC.

V praktické části práce jsou popsány materiály vybrané pro výzkum, jeho metody a výsledky. Pro účely výzkumu byly vybrány tři učebnice, které splnily kritéria nedávné publikace. *New Headway* (2009) a *English File* (2013) byly vybrány jako zástupci populárních učebnic používaných ve středoškolské výuce. *Navigate* (2015) trojici doplnila jakožto zástupce nově publikované učebnice stejného vydavatele – Oxford University Press. U každé učebnice jsem se zaměřila na lekce 1 – 10 ve studentské části materiálu („Student’s Book“) pro středně pokročilé.

Pro výzkum jsem zvolila dvě různé analýzy (viz Kapitola 4). Cílem první analýzy bylo zjistit, do jaké míry jsou v učebnicích prezentovány různé kultury a zda učebnice prezentují určité kultury na úkor jiných. Tato analýza byla do velké míry inspirována existující studií s obdobným cílem (viz Yuen 2011). Cílem druhé analýzy bylo zjistit, jakým způsobem jsou kultury zobrazeny a zda se v prezentaci určitých kultur vyskytují opakující se tendence.

V první analýze kulturní diverzity učebnic jsem zkoumala všechny obrázky a textové komponenty v každé lekci. Za textový komponent lze považovat delší články v sekci určené pro procvičování čtení a také kratší články v jiných sekcích lekce, pokud nejsou určeny k doplňování gramatických forem. Z vizuálních a textových částí byly extrahovány reference, jejichž spojitost s určitou světovou kulturou byla zřejmá nebo ověřitelná. Každá reference byla přiřazena k jedné z kulturních kategorií – anglicky mluvící země, (evropské) neanglicky mluvící země, asijské země, africké země a ostatní země. Reference byly dále klasifikovány dle toho, jaké kulturní aspekty představují – ‚produkty‘, ‚praktiky‘, ‚perspektivy‘ (náhledy) a ‚osoby‘. Kulturní reference každé lekce jsou prezentovány prostřednictvím dvou tabulek – detailní a souhrnné. Detailní tabulky uvádí konkrétní stránku a sekci, kde byly kulturní reference identifikovány. Uvádí také, k jakým kulturním kategoriím a aspektům se reference vztahují a ukazují je v širším kontextu daného textu, případně popisují vzhled obrázku, který referenci obsahuje. Souhrnné tabulky ukazují kvantitativní zastoupení referencí vzhledem ke konkrétním kulturám a aspektům.

Výsledky analýzy kulturní diverzity vychází z pečlivé interpretace všech referenčních tabulek získaných z každé učebnice. Učebnice *New Headway (NH)* vykazuje značnou míru strukturní i obsahové diverzity. Přestože jsou nejpočetněji zastoupenou kulturou tradiční anglicky mluvící země, výsledky poukázaly i na lekce, které věnují prostor jiným kulturám. Organizační různorodost učebnice potvrzuje i zjištění, že kromě kulturně bohatých lekcí se vyskytují i lekce s univerzálními tématy a minimem identifikovatelných kulturních referencí.

*English File (EF)* je interpretována jako učebnice ukotvená v kultuře anglicky mluvících zemí. Tato kulturní kategorie obdržela zdaleka nejvíce identifikovaných referencí. Strukturně je možné rozlišovat mezi komponenty, které prezentují osoby anglické kultury, a komponenty, které jsou umístěny v anglickém kontextu. I v této učebnici jsou lekce s určitým podílem referencí týkajících se jiné než anglické kultury, která nicméně zůstává početně dominantní kategorií, což potvrzuje významnou preferenci této kategorie v *EF*.

Co se týká celkového počtu kulturních referencí, *Navigate* se s předchozími dvěma učebnicemi nemůže srovnávat. Přestože je jednoznačně kulturně chudší, učebnice vykazuje zajímavé tendence, které značí její upřednostnění kvality kulturní prezentace před kvantitou. První takovou tendencí je juxtapozice kultur. Tato prezentace různých kultur ve vzájemné těsné blízkosti může podnítit jejich srovnání a kontrastování. Juxtapozici je možné zaznamenat na různých úrovních kulturních zobrazení – týká se ilustrací, textů, i větších komponentů v rámci lekcí. Druhou výraznou tendencí je vysoký podíl lekcí s velmi nízkým počtem kulturních referencí, zpravidla v důsledku univerzálních témat, které dominují textům a ilustracím v těchto lekcích.

Výsledky týkající se jednotlivých učebnic jsou doplněny jejich srovnáním. To potvrzuje status *NH* a *EF* jako kulturně bohatých učebnic a *Navigate* jako učebnice kulturně chudší a více zaměřené na globální tematiku. Zajímavá shoda panuje v oblasti kulturních aspektů. Ve všech třech učebnicích jsou nejpočetněji zastoupenými aspekty ‚produkty‘ a ‚osoby‘, zatímco ‚perspektivy‘ jsou obecně málo přítomné.

Ve druhé analýze jsem vycházela z výsledků získaných v analýze předchozí. Každou kulturní kategorii jsem přiřadila k učebnici, která ji ve srovnání s ostatními kvantitativně upřednostňuje a dává jí hodně prostoru ve svém kulturním obsahu. Výzkum měl za cíl odhalit, jakým způsobem je početně silná kultura v dané učebnici prezentována. První zkoumanou kulturní kategorií byly anglicky mluvící země v *EF*. Výsledky analýzy ukazují, že tato učebnice je překvapivě jednotvárná nejen v diverzitě kulturního obsahu, ale i v jeho prezentaci. Většina textových komponentů učebnice má formu novinového článku a často je adaptací skutečného článku z různých typů britských novin. V důsledku čerpání ze stylově podobných zdrojů mají kulturní komponenty *EF* jednotnou, a tedy poněkud repetitivní strukturu, která typicky zahrnuje prezentaci životního příběhu hlavního protagonisty a šťastný konec.

Kultury neanglicky mluvících a asijských zemí byly blíže zkoumány v *NH*. Reference týkající se neanglicky mluvících se často vyskytují ve formě jednoslovných zmínek v komponentech ukotvených v anglické kultuře. Další tendencí je výskyt referencí týkajících se neanglických lokací (např. názvy měst) a také životopisné perspektivy textových komponentů. Pozoruhodnou technikou je pak prezentace neanglické kultury v juxtapozici s jinými kulturami, přičemž způsob prezentace je pro všechny kategorie stejný, a tudíž všechny rozdíly, které z komponentů vyplývají, vycházejí z kulturních odlišností. Asijská

kultura je spíše než v jednoslovných zmínkách prezentována menším počtem detailněji propracovaných komponentů. Opět je zde výrazný životopisný tón, juxtapozice a také historický pohled, který spočívá ve srovnání fází vývoje asijské kultury.

Kultury afrických a ostatních zemí byly blíže zkoumány v *Navigate*. V souvislosti s africkou kulturou je zajímavé, že naprostá většina referencí se objevuje v rozličných formách a juxtapozici, a to především v rámci témat týkajících se kariéry, pracovních zkušeností a ambicí. Podobný trend je možné zaznamenat v prezentaci ostatních zemí, které jsou dále vnímány jako místa spojená s populární kulturou, ale také s každodenními praktikami.

Výsledky obou analýz jsou interpretovány v Diskuzi (Kapitola 7). Z kombinace výsledků je možné zhodnotit potenciál učebnic pro rozvoj ICC. Lze je vnímat jako kontinuum, kde *EF* stojí na jednom konci, *Navigate* na druhém a *NH* někde mezi nimi. *EF* je učebnice, která upřednostňuje kulturu anglicky mluvících zemí a prezentuje ji jednotvárným způsobem. Postrádá diverzitu a variabilitu jak v kulturní šíři, tak ve způsobu prezentace, a není tudíž vhodná pro studium, které má za cíl vybavit studenty CA a ICC. Oproti tomu *NH* vykazuje variabilitu napříč lekcemi, které kromě dominantní anglické kultury nabízí i komponenty zaměřené na kultury další, především asijské a neanglické. Způsoby prezentace se navzájem liší ve formách komponentů i perspektivě a kultury se často vyskytují v juxtapozici, která vybízí k jejich srovnávání a kontrastování.

*Navigate* se nachází na opačném konci kontinua proto, že vykazuje všechny zmíněné charakteristiky *NH*, ale ve větší míře. V této učebnici navíc nejsou tak výrazné rozdíly v počtech referencí dosažených jednotlivými kulturními kategoriemi, což značí zájem učebnice upřednostnit kvalitu kulturní prezentace před kvantitou. K relativní kulturní chudosti učebnice přispívá i její jedinečná globální perspektiva, která se vyskytuje ve člancích s univerzálními tématy týkajícími se společnosti napříč světovými kulturami. Díky variabilitě kulturního obsahu, způsobu prezentace kultur a častému výskytu kulturní juxtapozice je možné vnímat *NH* a *Navigate* jako učebnice vhodné pro interkulturně orientované studium.

Závěr práce (viz Kapitola 8) nejprve hodnotí metody zvolené pro výzkum a poskytuje zamyšlení nad jejich případnými omezeními. V souvislosti s první analýzou vznáší otázky ohledně kvantifikace kulturního obsahu a vysoké míry subjektivity obsažené v identifikaci kulturních referencí. U druhé analýzy pak řeší obecnou absenci srozumitelně popsané univerzální metody pro kvalitativní výzkum. V závěru jsou také znovu shrnuty poznatky



práce a její implikace pro případný budoucí výzkum. Ty se týkají jak dalšího zkoumání faktorů prospěšných pro ICC v existujících učebnicích, tak i výzkumu v oblasti designu budoucích učebnic. Obecně vzato práce zdůrazňuje důležitost výzkumu v oblasti kulturního obsahu učebnic a vyzdvihuje výhody kritického přístupu k učebnicím jakožto materiálům s významným vzdělávacím potenciálem.

## 12. Appendix

The following section provides an overview of the quantitatively analysed units. Each unit is presented by a detailed table illustrating detected cultural references within respective sections and contexts and by a table summarizing the unit's overall number of identified references. Units are listed in order of appearance in the book. I first present tables of *NH*, then those of *EF* and *Navigate*.

### *New Headway*

Page	Section	Cultural aspect (origin : number of references)	Abstract / description of the visual
9	Practice: visual	product ( <i>E-sp.c.: 1</i> )	Big Ben ( <i>E-sp.c.: product</i> )
10 - 11	Reading and Speaking: visual	person ( <i>Africa: 1, Asia: 1</i> ), product ( <i>Asia: 1, Africa: 1</i> )	photos of a Kenyan family ( <i>Africa: person</i> ) and Chinese family ( <i>Asia: person</i> ), a drawing of a map with China ( <i>Asia: product</i> ) and Kenya ( <i>Africa: product</i> )
10 - 11	Reading and Speaking: profile	product ( <i>Africa: 4, Asia: 4</i> ), practice ( <i>Africa: 1, Asia: 5</i> ), perspective ( <i>Africa: 1, Asia: 2</i> )	<p>/profile 1/ Boniface and his wife, Pauline, live in Ongata Rongai (<i>Africa: product</i>), a small town near the capital, Nairobi (<i>Africa: product</i>) ... Each morning he leaves home at 4.30am in his white Toyota (<i>Asia: product</i>) ... They married in 1995 and at first they lived in a slum, and often didn't have a lot to eat (<i>Africa: practice</i>), just sukuma wiki (a green vegetable) (<i>Africa: product</i>) ... His salary doesn't go far. Rent is £30 a month, and he gives the same amount to his parents, who don't work. Also, as the most successful of six brothers and sisters, Boniface is expected to help their families too (<i>Africa: perspective</i>) ... The family are happiest when they have a bit of spare money: Boniface takes them to see the wild animals at Nairobi National Park (<i>Africa: product</i>)</p> <p>/profile 2/ Qu and Liu have known each other since childhood. The most noticeable change in China since then is the size of families. Qu was the youngest of six. Liu grew up as one of five children. But they have only one daughter. Unlike many Chinese parents, Qu and Liu are happy to have a girl. However, like most parents in China, they put the needs of their only child, Chen, first (<i>Asia: practice</i>). She is trying for a place at the prestigious Beijing University (<i>Asia: product</i>). Qu [...] and Liu [...] are saving every last yuan (<i>Asia: product</i>) for their daughter's education. The family have lived in their house in central Beijing (<i>Asia: product</i>) for 70 years. It is in one of the capital's ancient Hutong alleyways. These are known for their close-knit families and warm</p>

			hospitality ( <i>Asia: practice</i> ) ... It is a way of life cherished by Qu, but he can see that this relaxed routine is increasingly out of step with a nation experiencing one of the most amazingly quick changes in human history ( <i>Asia/ China: practice</i> ) ... when the old communities go, the traditional family structure, in which children look after their elderly parents at home, goes too ( <i>Asia: practice</i> ) ... ‘My brothers and their families come to visit most weekends. We are very close’ ( <i>Asia: perspective</i> ). They are sad that their daughter has grown up alone because the one-child policy forbids them from having any more ( <i>Asia: practice</i> ) ... <i>Family motto</i> : Save money, live simply, care for your friends, tell the truth ( <i>Asia: perspective</i> )
12	Listening and Speaking: visual	person ( <i>E-sp.c.: 1, other c.: 1, non-E-sp.c.: 1</i> ), product ( <i>E-sp.c.: 1, other c.: 1, non-E-sp.c.: 1</i> )	drawings of English ( <i>E-sp.c.: product</i> ), Bolivian ( <i>other c.: product</i> ) and Basque ( <i>non-E-sp.c.: product</i> ) flags; a photo of family members of English ( <i>E-sp.c.: person</i> ), Bolivian ( <i>other c.: person</i> ) and Spanish ( <i>non-E-sp.c.: person</i> ) nationalities

Table 1: *New Headway* – U1 – detailed representation of cultural references

	English	Non-English	Asia	Africa	other countries
<b>Products</b>	2	1	5	5	1
<b>Practices</b>	-	-	5	1	-
<b>Perspectives</b>	-	-	2	1	-
<b>Persons</b>	1	1	1	1	1
<b>Total</b>	3	2	13	8	2

Table 1.2: *New Headway* – U1 – quantitative representation of cultural references

Page	Section	Cultural aspect ( <i>origin : number of references</i> )	Abstract / description of the visual
15	Practice: questionnaire	product ( <i>E-sp.c.: 1, other c.: 1, Asia: 1, Africa: 1</i> ),	... I live in Devon, in the south-west of England ( <i>E-sp.c.: product</i> ) ... Next month, I’m going to Costa Rica ( <i>other c.: product</i> ), and in the autumn I’m going to Thailand ( <i>Asia: product</i> ) ... I’m also opening two shops that sell surfboards. The boards are made in South Africa ( <i>Africa: product</i> ).
16	Practice: visual	product ( <i>E-sp.c.: 1</i> )	a drawing of an office in London with “The Gherkin” building in the background ( <i>E-sp.c.: product</i> )
18 - 19	Reading & Speaking: visual	person ( <i>E-sp.c.: 1</i> )	photos of members of British Royal family ( <i>E-sp.c.: person</i> )
	Reading & Speaking: article	person ( <i>E-sp.c.: 5</i> ), product ( <i>E-sp.c.: 6, non-E-sp.c.: 1</i> ), practice ( <i>E-sp.c.: 4</i> )	Prince Charles ( <i>E-sp.c.: person</i> ) is often portrayed as bad-tempered and spoilt ... Arriving at Highgrove ( <i>E-sp.c.: product</i> ), his family home, on a Saturday afternoon in time for a stiff Martini ( <i>E-</i>

			<p><i>sp.c.: product</i>), guests are entertained in the height of luxury ... The Prince also entertains extravagantly at Sandringham (<i>E-sp.c.: product</i>), one of the Queen's homes, at last twice a year. There are picnic lunches on the beach, expeditions to local churches, and lavish dinners with organic food from Highgrove (<i>E-sp.c.: practice</i>)... The future monarch that we don't see is a man of great humour, who cares passionately about the state of the British nation, and is devoted to his two children, William (<i>E-sp.c.: person</i>) and Harry (<i>E-sp.c.: person</i>). He is madly in love with 'his darling wife', which is how he refers to Camilla (<i>E-sp.c.: person</i>) in public ... He travels abroad extensively, as an ambassador to the United Kingdom (<i>E-sp.c.: product</i>), representing trade and industry ... He is also President of the Prince's Charities (<i>E-sp.c.: product</i>) which are active in promoting education, business, environment, the arts, and opportunities for young people (<i>E-sp.c.: practice</i>)... She prefers to stay at home when he makes his annual trip to Klosters in Switzerland (<i>non-E-sp.c./ Switzerland: product</i>) ... Since his second marriage, Prince Charles has everything he wants except, as Diana (<i>E-sp.c.: person</i>) (who was killed in a car accident in 1997) used to call it, 'the top job' ... The Prince of Wales has his own food company, Duchy Originals (<i>E-sp.c.: product</i>). It originally sold biscuits, but is now expanding to become one of Britain's best-known and most successful organic brands, with over 200 different products, including food, drinks, and hair and body care products (<i>E-sp.c.: practice</i>) ... One day he will be King, and his darling Camilla will be HRH The Princess Consort (<i>E-sp.c.: practice</i>)</p>
21	Everyday English: visual	product ( <i>E-sp.c.: I</i> )	photo of Liverpool ( <i>E-sp.c.: product</i> )

Table 2: *New Headway* – U2 – detailed representation of cultural references

	English	Non-English	Asia	Africa	other countries
<b>Products</b>	9	1	1	1	1
<b>Practices</b>	4	-	-	-	-
<b>Perspectives</b>	-	-	-	-	-
<b>Persons</b>	16	-	-	-	-
<b>Total</b>	29	1	1	1	1

Table 2.2: *New Headway* – U2 – quantitative representation of cultural references

Page	Section	Cultural aspect ( <i>origin</i> :	Abstract / description of the visual
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		<b>number of references)</b>	
22 - 23	Grammar: visual	product ( <i>non-E-sp.c.: 3</i> )	paintings by Vincent Van Gogh: <i>The Red Vineyard</i> ( <i>non-E-sp.c./ Netherlands: product</i> ), <i>Self-Portrait without a Beard</i> ( <i>non-E-sp.c./ Netherlands: product</i> ) and <i>Irises</i> ( <i>non-E-sp.c./ Netherlands: product</i> )
22 - 23	Grammar: article	person ( <i>non-E-sp.c.: 8</i> ), product ( <i>non-E-sp.c.: 7</i> , <i>E-sp.c.: 1</i> )	Vincent Van Gogh ( <i>non-E-sp.c. / Netherlands: person</i> ) was born in Brabant ( <i>non-E-sp.c./ Netherlands: product</i> ) in the Netherlands in 1853. As a young man he worked as an art dealer in London ( <i>E-sp.c.: product</i> ) and Paris ( <i>non-E-sp.c./ France: product</i> ) ... In 1886 he went to Paris to study art, and it was while he was studying that he met Degas ( <i>non-E-sp.c./ France: person</i> ), Pissaro ( <i>non-E-sp.c./ France: person</i> ), Seurat ( <i>non-E-sp.c./ France: person</i> ), Toulouse-Lautrec ( <i>non-E-sp.c./ France: person</i> ), Monet ( <i>non-E-sp.c./ France: person</i> ), and Renoir ( <i>non-E-sp.c./ France: person</i> ). After two years in Paris, Van Gogh went to live in Arles in the south of France ( <i>non-E-sp.c./ France: product</i> ). His friend and fellow partner, Gauguin ( <i>non-E-sp.c./ France: person</i> ), who he had met in Paris, came to join him ... After this, he moved voluntarily into an asylum for the insane at St-Rémy-de-Provence ( <i>non-E-sp.c./ France: product</i> ) ... It was here, in the last two years of his life, that many of his most famous paintings were completed. These included <i>Stary Night</i> ( <i>non-E-sp.c./ Netherlands: product</i> ), <i>Irises</i> and <i>Self-Portrait without a Beard</i> . In 1890 he left the warm south and moved to Auvers-sur-Oise ( <i>non-E-sp.c./ France: product</i> ) ... His sister-in-law took his collection to Holland ( <i>non-E-sp.c./ Netherlands: product</i> ), where his work was published.
26-7	Reading: visual	product ( <i>E-sp.c.: 1</i> )	illustrated story of <i>Romeo and Juliet</i> ( <i>E-sp.c.: product</i> )
26-7	Reading: story	product ( <i>E-sp.c.: 10</i> , <i>non-E-sp.c.: 1</i> )	Many years ago, in the ancient Italian city of Verona ( <i>non-E-sp.c./ Italy: product</i> ), there were two very rich but warring families, the Montagues and the Capulets ... Lord Capulet ( <i>E-sp.c.: product</i> ) was planning a celebration for his daughter, Juliet ( <i>E-sp.c.: product</i> ). Romeo, Lord Montague's son ( <i>E-sp.c.: product</i> ), went to the party uninvited ... As dawn broke, Romeo raced to Friar Laurence ( <i>E-sp.c.: product</i> ) and begged him to marry them ... Returning to Verona, Romeo found his friends, Benvolio ( <i>E-sp.c.: product</i> ) and Mercutio ( <i>E-sp.c.: product</i> ) attacked by Tybalt, Juliet's cousin ( <i>E-sp.c.: product</i> ) ... The Prince ( <i>E-sp.c.: product</i> ), hearing of the

			deaths, banished Romeo from Verona ... Her nurse ( <i>E-sp.c.: product</i> ) brought Romeo to Juliet so they could be together last time ... Juliet learned that her father had agreed to give her in marriage to a nobleman, Paris ( <i>E-sp.c.: product</i> ).
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Table 3: *New Headway* – U3 - detailed representation of cultural references

	English	Non-English	Asia	Africa	other countries
<b>Products</b>	12	11	-	-	-
<b>Practices</b>	-	-	-	-	-
<b>Perspectives</b>	-	-	-	-	-
<b>Persons</b>	-	8	-	-	-
<b>Total</b>	12	19	0	0	0

Table 3.1: *New Headway* – U3 – quantitative representation of cultural references

Page	Section	Cultural aspect ( <i>origin : number of references</i> )	Abstract / description of the visual
32	Practice: article	practice ( <i>E-sp.c.: 1</i> )	In Victorian England education played a very small role in most children's lives. In 1840 only 20% of children had any schooling at all. Then, in 1870 an Education Act was passed which said that children aged 5-10 should attend school. However, many parents preferred their children to work and earn money for their families. It was not until 1880 that all children had to attend school until the age of 10. Then, in 1899 the school leaving age was raised to 12 ( <i>E-sp.c.: practice</i> ).
33	Listening & Speaking: visual	person ( <i>E-sp.c.: 1</i> )	a photo of Ian Dury, English rock and roll singer, songwriter and bandleader ( <i>E-sp.c.: person</i> )
34-5	Reading & Speaking: visual	product ( <i>non-E-sp.c.: 2, E-sp.c.: 1, Asia: 4</i> ), person ( <i>E-sp.c.: 1</i> )	a photo of WeSC headphones ( <i>non-E-sp.c./ Sweden: product</i> ), Casio camera ( <i>Asia: product</i> ), Philips TV and iPod ( <i>non-E-sp.c./ Netherlands: product</i> ), Vaio laptop ( <i>Asia: product</i> ), Seiko watch ( <i>Asia: product</i> ), Sony Ericsson walkman ( <i>Asia: product</i> ), Fender Stratocaster guitar ( <i>E-sp.c.: product</i> ); a photo of a British family, the Gregorys ( <i>E-sp.c.: person</i> )
	Reading & Speaking: article	product ( <i>E-sp.c.: 3, non-E-sp.c.: 1</i> ), practice ( <i>E-sp.c.: 2</i> )	The TV company, Channel 4 ( <i>E-sp.c.: product</i> ), transported a typical 21 <sup>st</sup> century family back in time to the 1970s. The Gregory family live in a large house in Milton Keynes ( <i>E-sp.c.: product</i> ) ... The children, Hannah, 12, and Josh, 10, have huge bedrooms full of expensive hi-tech toys and clothes. They don't have to help at all with the running of the house ( <i>E-sp.c.: practice</i> ). This is all very different from Jon's childhood in the

			70s. He grew up in a small council house in Leeds ( <i>E-sp.c.: product</i> ), one of five children brought up by their father after his mother died. Discipline, order and thrift ruled his life. “We ate what we were given. We walked to school and we had to share all the household chores. We had to do what we were told. Dad was very strict.” ( <i>E-sp.c.: practice</i> ) ... The family car was exchanged for a battered, old VW van ( <i>non-E-sp.c./ Germany: product</i> )
36	Vocabulary & Speaking: visual	product ( <i>Asia: 1</i> )	a cartoon with a plane symbolizing an idiomatic statement “The flight to Singapore ( <i>Asia: product</i> ) took off on time”

Table 4: *New Headway* – U4 (*Getting it right*) – detailed representation of cultural references

	English	Non-English	Asia	Africa	other countries
<b>Products</b>	4	3	5	-	-
<b>Practices</b>	3	-	-	-	-
<b>Perspectives</b>	-	-	-	-	-
<b>Persons</b>	2	-	-	-	-
<b>Total</b>	9	3	5	0	0

Table 4.1: *New Headway* – U4 – quantitative representation of cultural references

Page	Section	Cultural aspect ( <i>origin : number of references</i> )	Abstract / description of the visual
41	Listening and Speaking: visuals	person ( <i>E-sp.c.: 1</i> )	a photo of Britain’s leading rocket scientist Steve Bennett
42-3	Reading: article	person ( <i>E-sp.c.: 5</i> ), product ( <i>E-sp.c.: 5</i> )	... Professor Richard Miller ( <i>E-sp.c.: person</i> ) of the University of Michigan ( <i>E-sp.c.: product</i> ) says: ... Professor Ellen Heber-Katz ( <i>E-sp.c.: person</i> ) says: ... ‘But,’ says Professor Susan Greenfield ( <i>E-sp.c.: person</i> ) of Oxford University ( <i>E-sp.c.: product</i> ), ‘in 50 years’ time we may have a clearer idea of how the brain generates consciousness.’ ... The story of Dr Doolittle ( <i>E-sp.c.: product</i> ) will be fact, not fiction. ‘This could first work with primates, then mammals, then other vertebrates, including fish,’ says Professor Daniel Pauly ( <i>E-sp.c.: person</i> ) from Canada ( <i>E-sp.c.: product</i> ) ... Dr Chris McKay ( <i>E-sp.c.: person</i> ) of NASA ( <i>E-sp.c.: product</i> ) says: ‘We may find evidence of alien life frozen in the ancient permafrost on Mars’.

Table 5: *New Headway* – U5 – detailed representation of cultural references

	English	Non-English	Asia	Africa	other countries
<b>Products</b>	5	-	-	-	-
<b>Practices</b>	-	-	-	-	-
<b>Perspectives</b>	-	-	-	-	-

<b>Persons</b>	6	-	-	-	-
<b>Total</b>	11	0	0	0	0

Table 5.1: *New Headway* – U5 – quantitative representation of cultural references

Page	Section	Cultural aspect ( <i>origin : number of references</i> )	Abstract / description of the visual
48 - 49	Vocabulary: visual	product ( <i>non-E-sp.c.: 3, E-sp.c.: 1</i> )	advert for Mamma Mia pasta sauce ( <i>non-E-sp.c./Italy: product</i> ), travelling to Kos ( <i>non-E-sp.c./Greece: product</i> ), renting a cottage in Devon ( <i>E-sp.c.: product</i> ) and Tissot watch ( <i>non-E-sp.c./ Switzerland: product</i> )
50 - 51	Reading: visual	person ( <i>non-E-sp.c.: 1, E-sp.c.: 1, Asia: 1</i> )	photos of women from Italy ( <i>non-E-sp.c.: person</i> ), California, US ( <i>E-sp.c.: person</i> ) and India ( <i>Asia: person</i> )
	Reading: interview	perspective ( <i>non-E-sp.c.: 3, Asia: 1</i> ), practice ( <i>E-sp.c.: 1, non-E-sp.c.: 1, Asia: 2</i> )	<p>/Santina Corvaglia from Italy/ Q: What is your kitchen like? A: It's not very big. It's my little corner of the house. It's where I belong, and where I'm happiest (<i>non-E-sp.c./ Italy: perspective</i>) ... Q: How many meals do you cook a day? A: Three. For the three of us, and whoever comes by – friends, relatives. My family is the most important thing to me (<i>non-E-sp.c./ Italy: perspective</i>) ... Q: Who helps you? A: My daughter helps sometimes. My husband wouldn't dream of it, and I wouldn't want him to (<i>non-E-sp.c./ Italy: perspective</i>) ... Q: How much do you spend on groceries every week? A: I grow my own vegetables, and we have chickens and rabbits, so I only spend about £30 a week (<i>non-E-sp.c./ Italy: practice</i>)</p> <p>/Anne Hogan from California, US/ Q: How much do you spend on groceries every week? A: £300. Everything is low-fat and organic, pre-packed and prepared. It's all delivered (<i>E-sp.c.: practice</i>)</p> <p>/Lakshmamma from India/ Q: How much time do you spend in the kitchen? A: Six to seven hours a day – sometimes more. I'm always cooking or washing (<i>Asia: practice</i>) ... Q: What would make your life easier? A: Running water. A daughter-in-law would be good as well! But God has given me life and I am grateful (<i>Asia: perspective</i>) ... Q: How often do you sit down and eat together as a family? A: Men eat before women in our community. We don't eat together (<i>Asia: practice</i>).</p>

Table 6: *New Headway* – U6 – detailed representation of cultural references

	English	non-English	Asia	Africa	other countries
<b>Products</b>	1	3	-	-	-



<b>Practices</b>	1	1	2	-	-
<b>Perspectives</b>	-	3	1	-	-
<b>Persons</b>	1	1	1	-	-
<b>Total</b>	3	8	4	0	0

Table 6.1: *New Headway* – U6 – quantitative representation of cultural references

Page	Section	Cultural aspect (origin : number of references)	Abstract / description of the visual
54 - 55	Grammar: visual	product ( <i>E-sp.c.: 1</i> ), person ( <i>E-sp.c.: 1</i> )	photos of writer J. K. Rowling ( <i>E-sp.c.: person</i> ) and her Harry Potter books ( <i>E-sp.c.: product</i> )
	Grammar: article	product ( <i>E-sp.c.: 9</i> , <i>non-E-sp.c.: 2</i> )	Joanne Kathleen Rowling, author of the best-selling Harry Potter series of books, was born in 1965, near Bristol, England ( <i>E-sp.c.: product</i> ) ... Joanne did well in school. Her favourite subjects were English ( <i>E-sp.c.: product</i> ) and foreign languages and she studied French ( <i>non-E-sp.c./ France: product</i> ) at university ... She had written her first story, <i>Rabbit</i> ( <i>E-sp.c.: product</i> ), about a rabbit with measles, aged six ... The idea for Harry ( <i>E-sp.c.: product</i> ) – a lonely, 11-year-old orphan who is actually a wizard – came to Rowling while she was travelling by train between Manchester ( <i>E-sp.c.: product</i> ) and London ( <i>E-sp.c.: product</i> ). Although she left England ( <i>E-sp.c.: product</i> ) a short time after that to teach English in Portugal ( <i>non-E-sp.c.: product</i> ), she continued to write Harry's story. She returned to Britain in 1993, and settled in Scotland ( <i>E-sp.c.: product</i> ) ... Her books have won numerous awards including 'Children's Book of the Year' ( <i>E-sp.c.: product</i> )
56 - 57	Practice: visual	person ( <i>E-sp.c.: 1</i> ), product ( <i>E-sp.c.: 1</i> )	photos of fashion designer Calvin Klein ( <i>E-sp.c.: person</i> ) and his brand Calvin Klein Jeans ( <i>E-sp.c.: product</i> )
56 – 57	Practice: chart	product ( <i>E-sp.c.: 7</i> ), person ( <i>E-sp.c.: 5</i> )	Age 0 – Born on November 19, 1942, in the Bronx ( <i>E-sp.c.: product</i> ), New York ... Age 18 – Graduated from the High School of Art and Design ( <i>E-sp.c.: product</i> ). Age 20 – Studied at Manhattan's Fashion Institute of Technology ( <i>E-sp.c.: product</i> ) ... Age 26 – Launched his own clothing company with childhood friend Barry Schwartz ( <i>E-sp.c.: person</i> ) ... Age 31 – Won the Coty Award ( <i>E-sp.c.: product</i> ) – the youngest designer ever to win it ... Age 45 – Started making his own perfumes, called Obsession ( <i>E-sp.c.: product</i> ) and Eternity ( <i>E-sp.c.: product</i> ). His latest perfume, Euphoria ( <i>E-sp.c.: product</i> ), was introduced in 2007. Age 50-now – Works with Kate Moss ( <i>E-sp.c.: person</i> ). Designs for Julia Roberts ( <i>E-sp.c.: person</i> ), Gwyneth Paltrow ( <i>E-sp.c.: person</i> ) and Helen Hunt ( <i>E-sp.c.: person</i> )

58 - 59	Reading and Speaking: visual	person ( <i>non-E-sp.c.: 1</i> )	a photo of a football player Cristiano Ronaldo ( <i>non-E-sp.c./ Portugal: person</i> )
58 - 59	Reading and Speaking: article	person ( <i>E-sp.c.: 3, other c.: 2</i> ), product ( <i>E-sp.c.: 6, non-E-sp.c.: 3, Asia: 3</i> ), practice ( <i>Asia: 6, non-E-sp.c.: 1, E-sp.c.: 2, other c.: 1, Africa: 1</i> )	<p><i>/How football began/</i> As far back as 2500 BC the Chinese played a kicking game called <i>tsu chu</i> (<i>Asia: practice</i>)... Similar games were played by the Romans (<i>non-E-sp.c.: practice</i>) and North American Indians (<i>E-sp.c.: practice</i>) ... In 1583, Philip Stubbs (<i>E-sp.c.: person</i>) said of football players: ‘sometimes their necks are broken, sometimes their backs, sometimes their legs, sometimes their arms’ ... On the playing fields of Eton (<i>E-sp.c.: product</i>) the ball was kicked high and long ... Problems arose when boys from different schools went to the Universities of Oxford (<i>E-sp.c.: product</i>) and Cambridge (<i>E-sp.c.: product</i>) and wanted to continue playing ... On Monday October 26, 1863, they met at a pub in London (<i>E-sp.c.: product</i>)</p> <p><i>/Football around the world/</i> Europe is home to the world’s richest professional clubs: Manchester United (<i>E-sp.c.: product</i>), AC Milan (<i>non-E-sp.c./ Italy: product</i>), Real Madrid (<i>non-E-sp.c./ Spain: product</i>), Bayern Munich (<i>non-E-sp.c./ Germany: product</i>). These clubs are famous in many countries far away from their home ground. Rickshaw pullers in Mumbai (<i>Asia: practice</i>), <i>tuk tuk</i> drivers in Bangkok (<i>Asia: practice</i>) ... Brazil has won the World Cup five times, Uruguay three times, and Argentina twice (<i>other c.: practice</i>) ... In 1991, the US won the first Women’s World Cup (<i>E-sp.c.: practice</i>). Interest amongst American men has been growing since the World Cup in Los Angeles (<i>E-sp.c.: product</i>) in 1994 and more recently since the arrival of international stars such as David Beckham (<i>E-sp.c.: person</i>) ... Over the past two decades heated rivalry among Japan (<i>Asia: product</i>), China (<i>Asia: product</i>), and South Korea (<i>Asia: product</i>) has increased the passion for soccer across the continent (<i>Asia: practice</i>)... However, not all Asian countries share the passion: India and Pakistan prefer cricket (<i>Asia: practice</i>) ... Countries such as Saudi Arabia, Kuwait, and Qatar have lately been investing huge sums of money in football (<i>Asia: practice</i>) ... Sport in Australia has long been dominated by cricket, rugby and surfing. However, since they qualified for the 2006 World Cup, Australians have become much more interested in the game (<i>E-sp.c.: practice</i>) ... Africa is poor in resources but rich in talent, with thousands of gifted young players dreaming of big time football (<i>Africa: practice</i>) ...</p> <p><i>/A global passion/</i> ... The world’s greatest</p>

		players, George Best ( <i>E-sp.c.: person</i> ), Diego Maradona ( <i>other c./ Argentina: person</i> ), and Pelé ( <i>other c./ Brazil: person</i> ), all learned their skills on waste grounds.
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Table 7: *New Headway* – U7 – detailed representation of cultural references

	English	non-English	Asia	Africa	other countries
<b>Products</b>	24	5	3	-	-
<b>Practices</b>	2	1	6	1	1
<b>Perspectives</b>	-	-	-	-	-
<b>Persons</b>	10	1	-	-	2
<b>Total</b>	36	7	9	1	3

Table 7.1: *New Headway* – U7 – quantitative representation of cultural references

Page	Section	Cultural aspect (origin : number of references)	Abstract / description of the visual
62 - 63	Grammar: visual	product ( <i>other c.: 1</i> )	a photo of a hotel in Arequipa ( <i>other c./ Peru: product</i> )
66 - 67	Reading & Speaking: visual	person ( <i>Asia: 1, Africa: 1</i> ), product ( <i>Asia: 1</i> )	photos of a statue of Hannibal ( <i>Africa: person</i> ) and Mao Zedong ( <i>Asia: person</i> ); a drawing of the Chinese Red Army ( <i>Asia: product</i> )
	Reading & Speaking: article	product ( <i>Africa: 1, Asia: 11, non-E-sp.c.: 3</i> ), practice ( <i>Asia: 2</i> ), person ( <i>Africa: 1, Asia: 1</i> )	<p>/article 1/ Hannibal Barca was born in Carthage, North Africa (<i>Africa: product</i>) ... Hannibal and his family moved to Spain (<i>non-E-sp.c.: product</i>), where the Carthaginians (<i>Africa: person</i>) were trying to build a new empire ... In a daring and dangerous plan Hannibal decided to march from Spain to Italy (<i>non-E-sp.c.: product</i>) ... In the next few months under his inspiring leadership, they marched through Spain to the Pyrenees and then to the South of France (<i>non-E-sp.c.: product</i>).</p> <p>/article2/ Mao Zedong (Mao Tse Tung) was born in Hunan province in Southern China (<i>Asia: product</i>) ... At university Mao became active in revolutionary student groups and, in 1921, helped found the Chinese Communist Party (<i>Asia: product</i>). He established a base in the remote Jiangxi province (<i>Asia: product</i>) where they formed the Red Army to fight against the Nationalist Government (<i>Asia: product</i>) under Chiang Kai-shek (<i>Asia: person</i>) ... They set off on a remarkable journey, which became known as the Long March (<i>Asia: product</i>) ... The journey took one year and ended in the northwestern Shaanxi province (<i>Asia: product</i>). They started the march quite well, armed with 33,243 guns, but five weeks later suffered their first disastrous defeat at the Xiang River crossing (<i>Asia: product</i>)</p>

			... One of the worst experiences was crossing the Great Snowy Mountains ( <i>Asia: product</i> ) ... It was now September 1935 and the army had to cross the Marshland, between the Yangtze and Yellow Rivers ( <i>Asia: product</i> ) ... On October 1, 1949, he proclaimed the People's Republic of China ( <i>Asia: product</i> ) and the Great Cultural Revolution followed. This radically changed every aspect of Chinese society ( <i>Asia: practice</i> ). In October 1966, Mao's Little Red Book ( <i>Asia: product</i> ) was published, and his ideas were taught around the country. Mao's image was displayed everywhere: in homes, offices, shops and streets ( <i>Asia: practice</i> ).
69	Everyday English: visual	product ( <i>E-sp.c.: 2</i> )	photos of Oxford Circus bus stop ( <i>E-sp.c.: product</i> ) and a ticket for Arsenal v. Fulham match ( <i>E-sp.c.: product</i> )

Table 8: *New Headway* – U8 – detailed representation of cultural references

	English	non-English	Asia	Africa	other countries
<b>Products</b>	2	3	12	1	1
<b>Practices</b>	-	-	2	-	-
<b>Perspectives</b>	-	-	-	-	-
<b>Persons</b>	-	-	2	2	-
<b>Total</b>	2	3	16	3	1

Table 8.1 *New Headway* – U8 – quantitative representation of cultural references

Page	Section	Cultural aspect ( <i>origin : number of references</i> )	Abstract / description of the visual
70 – 71	Grammar: report	product ( <i>E-sp.c.: 1</i> )	... We are doing all we can to locate Billy. We suspect that he is somewhere in London ( <i>E-sp.c.: product</i> )
72	Practice: report	product ( <i>E-sp.c.: 2, non-E-sp.c.: 2</i> )	/part 1/ A bank robber in Marseille, France ( <i>non-E-sp.c.: product</i> ) held up sign which said 'Give me all the money.' /part 2/ Car thief Lee Hoskins took pictures of himself stealing a Vauxhall Astra ( <i>E-sp.c.: product</i> ) with a camera he found in the glove department ... 'It's amazing just how stupid some criminals can be,' said a spokesman for Somerset police ( <i>E-sp.c.: product</i> ). /part 3/ The robbers burst into the bank near Helsinki ( <i>non-E-sp.c.: product</i> ), and demanded €50,000.
74	Reading and Speaking: article	product ( <i>E-sp.c.: 1</i> )	Businessman Will Riley, 50, lives in Islington, north London ( <i>E-sp.c.: product</i> ), with his wife and daughter ...

Table 9: *New Headway* – U9 – detailed representation of cultural references

	English	non-English	Asia	Africa	other countries
<b>Products</b>	4	2	-	-	-
<b>Practices</b>	-	-	-	-	-
<b>Perspectives</b>	-	-	-	-	-
<b>Persons</b>	-	-	-	-	-
<b>Total</b>	4	2	0	0	0

Table 9.1: *New Headway* – U9 – quantitative representation of cultural references

Page	Section	Cultural aspect (origin : number of references)	Abstract / description of the visual
82 - 83	Reading & Speaking: visual	product ( <i>E-sp.c.</i> : 3)	a photo of St Pancras Station, London ( <i>E-sp.c.</i> : product), The Station Hotel ( <i>E-sp.c.</i> : product) and the statue ‘The Meeting’ ( <i>E-sp.c.</i> : product)
	Reading & Speaking: article	product ( <i>E-sp.c.</i> : 2, non- <i>E-sp.c.</i> : 8), person ( <i>E-sp.c.</i> : 1), practice ( <i>E-sp.c.</i> : 2, non- <i>E-sp.c.</i> : 1)	London ( <i>E-sp.c.</i> : product) now has a railway station that is the equal of New York’s Grand Central ( <i>E-sp.c.</i> : product) and the Paris Gare du Nord (non- <i>E-sp.c.</i> / France: product) ... It provides access to the northern European cities of Paris (non- <i>E-sp.c.</i> / France: product), Brussels (non- <i>E-sp.c.</i> / Belgium: product) and Lille (non- <i>E-sp.c.</i> / France: product). From here you can travel to Spain (non- <i>E-sp.c.</i> : product), the French Alps (non- <i>E-sp.c.</i> / France: product), the south of France, and Germany (non- <i>E-sp.c.</i> : product). Eurostar flashes along the railway line, known as High Speed 1 (HS), at 300 km per hour (186 mph) ( <i>E-sp.c.</i> : practice), just as TGV (non- <i>E-sp.c.</i> / France: product) has done in France for many years ( <i>E-sp.c.</i> : practice)... It opened in 1868, a masterpiece in iron and glass, designed by the great engineer W. H. Barlow ( <i>E-sp.c.</i> : person) ... When someone says ‘Meet me at St Pancras’, everyone knows what they mean. There is a 9-metre tall, 20-ton bronze statue called ‘The Meeting’, which depicts a couple caught in a deep embrace. It is THE place to meet, under the great roof, where Eurostars glide to a halt, beneath the famous station clock ( <i>E-sp.c.</i> : practice).

Table 10: *New Headway* – U10 – detailed representation of cultural references

	English	non-English	Asia	Africa	other countries
<b>Products</b>	5	8	-	-	-
<b>Practices</b>	2	1	-	-	-
<b>Perspectives</b>	-	-	-	-	-
<b>Persons</b>	1	-	-	-	-
<b>Total</b>	8	9	0	0	0

Table10.1: *New Headway* – U10 – quantitative representation of cultural references

## English File

Page	Section	Cultural aspect (origin : number of references)	Abstract / description of the visual
5	Reading: article	product ( <i>E-sp.c.: 3</i> )	Dr. Paul Clayton, a food expert from Middlesex University ( <i>E-sp.c.: product</i> ), says “The brain is affected by what you eat and drink, just like every other part of your body” ... In an experiment for a BBC ( <i>E-sp.c.: product</i> ) TV programme two chess players, both former British champions, had different meals before playing each other ... In Bournemouth in the south of England ( <i>E-sp.c.: product</i> ), where late-night violence can be a problem ( <i>E-sp.c.: practice</i> ), owners have come up with a solution.
10	Reading: visual	person ( <i>E-sp.c.: 1</i> )	a childhood photo of a novelist Tim Lott ( <i>E-sp.c.: person</i> )
11	Listening & Speaking: visual	product ( <i>E-sp.c.: 1</i> )	book cover of <i>Birth Order</i> ( <i>E-sp.c.: product</i> )

Table 11: *English File* – U1 – detailed representation of cultural references

	English	non-English	Asia	Africa	other countries
<b>Products</b>	4	-	-	-	-
<b>Practices</b>	1	-	-	-	-
<b>Perspectives</b>	-	-	-	-	-
<b>Persons</b>	1	-	-	-	-
<b>Total</b>	6	0	0	0	0

Table 11. 2: *English File* – U1 – quantitative representation of cultural references

Page	Section	Cultural aspect (origin : number of references)	Abstract / description of the visual
17	Reading & Speaking: article	product ( <i>E-sp.c.: 2</i> ), person ( <i>E-sp.c.: 1</i> )	Jeff Pearce ( <i>E-sp.c.: person</i> ) was a successful businessman – but he had a secret: he couldn’t read or write ... Pearce was born in Liverpool ( <i>E-sp.c.: product</i> ) in the 1950s, in a very poor family ... Finally, with the help of a ghost-writer, his autobiography, <i>A Pocketful of Holes and Dreams</i> ( <i>E-sp.c.: product</i> ), was published, and became a best-seller.
18	Listening: visual	product ( <i>Africa: 1</i> ), person ( <i>Africa: 1</i> )	photos of Ugandan school ( <i>Africa: product</i> ) and Ugandan children ( <i>Africa: person</i> )
19	Speaking: visual	product ( <i>E-sp.c.: 2</i> )	a drawing of a notebook with Facebook ( <i>E-sp.c.: product</i> ) and Twitter ( <i>E-sp.c.: product</i> ) icons on the screen
20-21	Reading & Listening: visual	product ( <i>other c.: 5</i> )	a map showing the Amazon river’s route from Nauta, Peru ( <i>other c.: product</i> ) to Almeirim, Brazil ( <i>other c.: product</i> ) with Ecuador ( <i>other</i>

			<i>c.: product</i> ), Colombia ( <i>other c.: product</i> ) and Guyana ( <i>other c.: product</i> ) distinguished
	Reading & Listening: article	product ( <i>E-sp.c.: 3</i> , <i>Africa: 1</i> ), person ( <i>E-sp.c.: 1</i> )	Helen Skelton ( <i>E-sp.c.: person</i> ) is a 26-year-old TV presenter of Blue Peter ( <i>E-sp.c.: product</i> ), a BBC programme for young people ... Last year she became the second woman to complete the 78-mile Ultra Marathon in Namibia ( <i>Africa: product</i> ) ... But when Blue Peter decided to do something to raise money for the charity Sports Relief ( <i>E-sp.c.: product</i> ) (which sponsors projects in the UK and abroad) Skelton said that she wanted an even bigger challenge. So they suggested that she kayak 3,200 kilometres down the Amazon from Nauta in Peru to Almeirim in Brazil ... “I’ve been listening to <i>Don’t Stop Me Now</i> by Queen ( <i>E-sp.c.: product</i> ) to inspire me!

Table 12: *English File* – U2 – detailed representation of cultural references

	English	non-English	Asia	Africa	other countries
<b>Products</b>	7	-	.	2	5
<b>Practices</b>	-	-	-	-	-
<b>Perspectives</b>	-	-	-	-	-
<b>Persons</b>	2	-	-	1	-
<b>Total</b>	9	0	0	3	5

Table12. 2: *English File* – U2 – quantitative representation of cultural references

Page	Section	Cultural aspect ( <i>origin : number of references</i> )	Abstract / description of the visual
24 – 25	Reading & Listening: visual	product ( <i>E-sp.c.: 5</i> ), person ( <i>E-sp.c.: 3</i> )	a visual representation of a race across London, featuring photos of Fulham Football Club ( <i>E-sp.c.: product</i> ), Piccadilly ( <i>E-sp.c.: product</i> ), Trafalgar Square ( <i>E-sp.c.: product</i> ) and Tower Bridge ( <i>E-sp.c.: product</i> ); photos of <i>Top Gear</i> ’s presenters Jeremy Clarkson ( <i>E-sp.c.: person</i> ), Richard Hammond ( <i>E-sp.c.: person</i> ), James May ( <i>E-sp.c.: person</i> ) and the show’s character The Stig ( <i>E-sp.c.: product</i> )
	Reading & Listening: article	product ( <i>E-sp.c.: 6</i> , <i>non-E-sp.c.: 1</i> )	On <i>Top Gear</i> ( <i>E-sp.c.: product</i> ), a very popular BBC TV series about cars and driving, they decided to organize a race across London, to find the quickest way to cross a busy city ... The show’s presenter, Jeremy Clarkson, took the boat and his colleague James May went by car (a large Mercedes ( <i>non-E-sp.c./ Germany: product</i> )). Richard Hammond went by bike, and The Stig took public transport. He had an Oyster card ( <i>E-sp.c.: product</i> ). His journey involved getting a bus, then the Tube ( <i>E-sp.c.: product</i> ), and then the Docklands Light Railway ( <i>E-sp.c.: product</i> ), an overground train which connects

			east and west London ... <i>/Jeremy in the motorboat/</i> His journey was along the River Thames ( <i>E-sp.c.: product</i> ) ... He reached Wandsworth Bridge ( <i>E-sp.c.: product</i> )
28 – 29	Reading & Speaking: article	product ( <i>E-sp.c.: 4</i> ), person ( <i>E-sp.c.: 1</i> )	<i>/article 1/</i> Research by psychologists at the University of Arizona ( <i>E-sp.c.: product</i> ) has shown that the stereotype that women talk more than men may not be true ... The results, published in the New Scientist ( <i>E-sp.c.: product</i> ), showed that women speak about 16,000 words a day and men speak only slightly fewer ... However, they had been sceptical of the common belief that women use three times as many words as men. This idea became popular after the publication of a book called <i>The Female Brain</i> (2006) ( <i>E-sp.c.: product</i> ), whose author, Louann Brizendine ( <i>E-sp.c.: person</i> ), claimed that ‘a woman uses about 20,000 words per day, whereas a man uses about 7,000’. <i>/article 2/</i> Women are experts at gossiping – and they often talk about trivial things, or at least that’s what men have always thought. However according to research carried out by Professor Petra Boynton, a psychologist at University College London ( <i>E-sp.c.: product</i> ), when women talk to women their conversations are not trivial at all ...
30 – 31	Reading & Listening: visual	product ( <i>E-sp.c.: 1</i> ), person ( <i>E-sp.c.: 1</i> )	a book cover of <i>Commando Dad: Basic Training</i> ( <i>E-sp.c.: product</i> )
	Reading & Listening: article	product ( <i>E-sp.c.: 1</i> ), person ( <i>E-sp.c.: 1</i> )	For six years Neil Sinclair ( <i>E-sp.c.: person</i> ) served as a commando with the British army ( <i>E-sp.c.: product</i> ).

Table 13: *English File* – U3 – detailed representation of cultural references

	English	non-English	Asia	Africa	other countries
<b>Products</b>	17	1	-	-	-
<b>Practices</b>	-	-	-	-	-
<b>Perspectives</b>	-	-	-	-	-
<b>Persons</b>	5	-	-	-	-
<b>Total</b>	22	1	0	0	0

Table 13.1: *English File* – U3 – quantitative representation of cultural references

Page	Section	Cultural aspect ( <i>origin : number of references</i> )	Abstract / description of the visual
34 – 35	Grammar: visual	product ( <i>Asia: 2</i> )	a drawing / photo of Joaquin in kimono ( <i>Asia: product</i> ) eating sushi ( <i>Asia: product</i> )
	Grammar: article	product ( <i>E-sp.c.: 1</i> , <i>other c.: 2</i> , <i>Asia: 2</i> , <i>non-E-sp.c.: 1</i> ), person	<i>/Bea, USA (E-sp.c.: person)/</i> ... Maybe it was because of that scene in one of the very first James Bond films ( <i>E-sp.c.: product</i> ), where a



		<i>(E-sp.c.: 2, non-E-sp.c.: 1, Asia: 1)</i>	<p>beautiful actress comes out of the sea looking fabulous, with oxygen bottles on her back – I could see myself looking just like her.</p> <p>/Sean, UK (<i>E-sp.c.: person</i>)/ ... when I was working in Ecuador (<i>other c.: product</i>) there were free classes, so I joined. But the art of salsa (<i>other c./ Cuba: product</i>) is to keep your arms still and move your hips, and I just couldn't do it.</p> <p>/Joaquin, Spain (<i>non-E-sp.c.: person</i>)/ I love Manga (<i>Asia: product</i>) – Japanese comics – and I tried to learn Japanese (<i>Asia: product</i>), but I found it incredibly difficult and I gave up after two years ... Also my teacher, a Japanese woman (<i>Asia: person</i>), didn't speak Spanish (<i>non-E-sp.c./ Spain: product</i>) well, which didn't help!</p>
36 – 37	Reading & Speaking: article	person ( <i>E-sp.c.: 1, non-E-sp.c.: 1</i> ), product ( <i>E-sp.c.: 4, non-E-sp.c.: 7, Asia: 2</i> ), perspective ( <i>E-sp.c.: 1</i> )	<p>Alex Rawlings (<i>E-sp.c.: person</i>) has been named the UK's most multilingual student, in a competition run by a dictionary publisher. The German (<i>non-E-sp.c.: product</i>) and Russian (<i>non-E-sp.c.: product</i>) student from London (<i>E-sp.c.: product</i>), who is only 20 years old, can speak 11 languages fluently. In a video for the BBC News website (<i>E-sp.c.: product</i>) he demonstrated his skills by speaking in all of them, changing quickly from one to another ... He explained, 'I saw the competition advertised and I heard something about a free iPad (<i>E-sp.c.: product</i>). I never imagined that it would generate this amount of media attention'. As a child, Rawlings' mother, who is half Greek (<i>non-E-sp.c.: person</i>), used to speak to him in English (<i>E-sp.c.: product</i>), German (<i>non-E-sp.c.: product</i>), and French (<i>non-E-sp.c.: product</i>) and he often visited his family in Greece (<i>non-E-sp.c.: product</i>) ... 'My dad worked in Japan (<i>Asia: product</i>) for four years and I was always frustrated that I couldn't speak to the kids because of the language barrier'. After visiting Holland (<i>non-E-sp.c.: product</i>) at the age of 14 he decided to learn Dutch (<i>non-E-sp.c.: product</i>) with CDs and books ... 'Everyone should learn languages, especially if they travel abroad. If you make the effort to learn even the most basic phrases wherever you go, it instantly shows the person you're speaking to that you respect their culture. Going around speaking English loudly and getting frustrated at people is tactless and rude' (<i>E-sp.c.: perspective</i>). The next language Rawlings hopes to learn is Arabic (<i>Asia: product</i>)</p>
38 – 39	Grammar: extract	product ( <i>E-sp.c.: 3</i> )	<p>Debrett's, a well-known British publisher (<i>E-sp.c.: product</i>), has been producing guides on how people should behave since 1900s,</p>

			including <i>Debrett's Etiquette and Modern Manners</i> ( <i>E-sp.c.: product</i> ) and <i>The English Gentleman</i> ( <i>E-sp.c.: product</i> ).
40	Reading: article	product ( <i>E-sp.c.: 2</i> )	Everyone knows it can be difficult to get on with your in-laws, but for 29-year-old Heidi Withers, it may now be impossible. Heidi was invited to spend the weekend with her fiancé Freddie's family at their house in Devon ( <i>E-sp.c.: product</i> ), in south-west of England. But soon after they returned to London ( <i>E-sp.c.: product</i> ), Heidi received a very nasty email from Carolyn Bourne, Freddie's stepmother, criticizing her manners.

Table 14: *English File* – U4 – detailed representation of cultural references

	English	non-English	Asia	Africa	other countries
<b>Products</b>	10	8	6	-	2
<b>Practices</b>	-	-	-	-	-
<b>Perspectives</b>	1	-	-	-	-
<b>Persons</b>	3	2	1	-	-
<b>Total</b>	14	10	7	0	2

Table 14.1: *English File* – U4 – quantitative representation of cultural references

Page	Section	Cultural aspect ( <i>origin : number of references</i> )	Abstract / description of the visual
45	Reading: visual	person ( <i>E-sp.c.: 1</i> , <i>non-E-sp.c.: 2</i> , <i>Africa: 1</i> )	photos of Tiger Woods ( <i>E-sp.c.: person</i> ), Laurent Blanc ( <i>non-E-sp.c./ France: person</i> ), Kolo Touré ( <i>Africa: person</i> ) and Alexandr Wurcz ( <i>non-E-sp.c./ Austria: person</i> )
	Reading: article	person ( <i>E-sp.c.: 2</i> , <i>non-E-sp.c.: 1</i> ), practice ( <i>non-E-sp.c.: 2</i> , <i>E-sp.c.: 2</i> ), product ( <i>E-sp.c.: 2</i> )	Tennis players are strange people. Have you noticed how they always ask for three balls instead of two; how they bounce the ball the same number of times before serving, as if any change from their routine might result in disaster? A good example is Serena Williams ( <i>E-sp.c.: person</i> ) ... When she was once asked why she had played so badly at the French Open ( <i>non-E-sp.c./ France: practice</i> ) she answered, 'I didn't tie my shoe laces right [...] Goran Ivanišević ( <i>non-E-sp.c./ Croatia: person</i> ), Wimbledon champion in 2001, was convinced that if he won a match he had to repeat everything he did the previous day [...] One year this meant he had to watch <i>Teletubbies</i> ( <i>E-sp.c.: product</i> ) every morning during his Wimbledon campaign ... As we were watching British tennis player Andy Murray ( <i>E-sp.c.: person</i> ) play the fourth set at Wimbledon, his wife suddenly went to the kitchen... Last year, a survey of British football supporters found that 21 per cent had a lucky charm (anything from a scarf to a lucky coin) ( <i>E-sp.c.: practice</i> ), while another questionnaire revealed that 70 per cent of Spanish

			football fans performed pre-match rituals (like wearing ‘lucky’ clothes, eating the same food or drink, or watching matches with the same people) ( <i>non-E-sp.c./ Spain: practice</i> ) ... I laughed at her and then remembered my football team, Spurs ( <i>E-sp.c.: product</i> ), who were losing 1-0 in the Carling Cup ( <i>E-sp.c.: practice</i> )
46	Listening: visual	person ( <i>non-E-sp.c.: 1</i> )	a photo of a Spanish professional football referee Juan Antonio Fernandez Marin
46 - 47	Grammar: visual	person ( <i>E-sp.c.: 1, other c.: 1</i> )	photos of an American runner Rosie Ruiz ( <i>E-sp.c.: person</i> ) and Diego Maradona ( <i>other c./ Argentina: person</i> )
	Grammar: article	practice ( <i>E-sp.c.: 2</i> ), person ( <i>E-sp.c.: 1</i> )	On 21 April 1980, 23-year-old Rosie Ruiz was the first woman to cross the finish line at the Boston Marathon ( <i>E-sp.c.: practice</i> ) ... The marathon organizers took Ruiz’s title away and awarded it to the real winner, Jacqueline Gareau ( <i>E-sp.c.: person</i> ). It was later discovered that three months earlier Rosie had also cheated in the New York Marathon ( <i>E-sp.c.: practice</i> ) where she had taken the subway!
48 - 49	Reading: article	product ( <i>E-sp.c.: 7, non-E-sp.c.: 3, Asia: 1</i> )	He was a tollbooth operator, she was a soprano singer who sang in Carnegie Hall ( <i>E-sp.c.: product</i> ). Their eyes met at Exit 19 of the New York State Thruway ( <i>E-sp.c.: product</i> ), when he charged her 37¢. Sonya Baker was a frequent commuter from her home in the suburbs to New York City ( <i>E-sp.c.: product</i> ). One day, when she was driving to an audition, she came off the Thruway and stopped at the tollbooth... They learned more about each other, for example that Sonya loved Puccini ( <i>non-E-sp.c./ Italy: product</i> ) and Verdi ( <i>non-E-sp.c./ Italy: product</i> ), while Michael’s love was the New York Yankees ( <i>E-sp.c.: product</i> ) ... Although Michael still looked out for Sonya’s white Toyota Corolla ( <i>Asia: product</i> ), he did not see her again for six months ... Michael called her and for their first date they went to see the film <i>Cool Runnings</i> ( <i>E-sp.c.: product</i> ), and then later they went to an opera, <i>La Bohème</i> ( <i>non-E-sp.c./ Italy: product</i> ) ... They are now married and living in Kentucky ( <i>E-sp.c.: product</i> ) where Sonya is a voice and music professor at Murray State College ( <i>E-sp.c.: product</i> ) ... It turned out that she had given him her number just in time. A short while later she moved to New Jersey ( <i>E-sp.c.: product</i> ) and stopped using the New York State Thruway.

Table 15: *English File* – U5 – detailed representation of cultural references

	English	non-English	Asia	Africa	other countries
<b>Products</b>	9	3	1	-	-
<b>Practices</b>	4	2	-	-	-

<b>Perspectives</b>	-	-	-	-	-
<b>Persons</b>	5	4	-	1	1
<b>Total</b>	18	9	1	1	1

Table 15.1: *English File* – U5 – quantitative representation of cultural references

Page	Section	Cultural aspect (origin : number of references)	Abstract / description of the visual
54 - 55	Reading: visual	product ( <i>E-sp.c.:3</i> )	photos of Cortlandt Alley ( <i>E-sp.c.: product</i> ), Highclere Castle ( <i>E-sp.c.: product</i> ) and Christ Church College ( <i>E-sp.c.: product</i> )
	Reading: article	product ( <i>E-sp.c.: 19</i> ), person ( <i>E-sp.c.: 7</i> , <i>Africa: 1</i> ), practice ( <i>E-sp.c.: 1</i> )	<p>/part 1/ The castle has been owned by the Carnarvon family since 1679, and the the Earl (<i>E-sp.c.: person</i>) and Countess Carnarvon (<i>E-sp.c.: person</i>) currently live there. In 2010, film director Julian Fellowes (<i>E-sp.c.: person</i>), a close friend of the family, was planning a new TV series about an aristocratic family and their servants during the early 20<sup>th</sup> century. While he was staying at Highclere Castle, he realized that it would be the perfect place to set his historical drama, and the castle was transformed into <i>Downton Abbey</i> (<i>E-sp.c.: product</i>) ... In 1914, Lady Almina Carnarvon (<i>E-sp.c.: person</i>) allowed soldiers who had been wounded to be looked after in the castle ... Visit the Egyptian Gallery which contains many objects brought back from his travels by Lady Almina's husband, the fifth Earl of Carnarvon (<i>E-sp.c.: person</i>), who famously discovered the tomb of the young Pharaoh Tutankhamun (<i>Africa: person</i>)</p> <p>/part 2/ In Hollywood's (<i>E-sp.c.: product</i>) version of New York City (<i>E-sp.c.: product</i>), the giant metropolis is full of secret alleys where crimes take place, and criminals are chased by the police. In fact, there are hardly any alleys in New York today at all. One of the remaining ones, Cortlandt Alley, has been used for almost all the alley scenes in films and TV series that are set in New York (<i>E-sp.c.: practice</i>). Films with scenes that were shot there include <i>Crocodile Dundee</i> (<i>E-sp.c.: product</i>) and <i>Men in Black 3</i> (<i>E-sp.c.: product</i>), and TV series like <i>Blue Bloods</i> (<i>E-sp.c.: product</i>), <i>Boardwalk Empire</i> (<i>E-sp.c.: product</i>), <i>NYPD Blue</i> (<i>E-sp.c.: product</i>), and <i>Law and Order</i> (<i>E-sp.c.: product</i>) ... It is on the edge of Chinatown (<i>E-sp.c.: product</i>), in Manhattan (<i>E-sp.c.: product</i>), between Franklin Street (<i>E-sp.c.: product</i>) and Canal Street (<i>E-sp.c.: product</i>). In real life, it is not inhabited by gangsters, but is the home for perfectly respectable businesses such as the New York Table Tennis Federation Training Center (<i>E-sp.c.: product</i>)</p> <p>/part 3/ This wonderful 16<sup>th</sup>-century college, with a spectacular tower, which was designed by the famous architect Sir Christopher Wren (<i>E-sp.c.: person</i>), has</p>

			an important connection with children's literature. It was at Christ Church that Charles Dodgson ( <i>E-sp.c.: person</i> ) [...] was inspired by one of the girls, Alice, to write <i>Alice in Wonderland</i> ( <i>E-sp.c.: product</i> ) under the penname of Lewis Carroll. Many years later, Christ Church was used as the setting for several film adaptations of some other famous children's books, the Harry Potter novels ( <i>E-sp.c.: product</i> ). The first time Harry and his friends ( <i>E-sp.c.: product</i> ) enter Hogwarts ( <i>E-sp.c.: product</i> ), they walk up the Christ Church staircase where Professor McGonagall ( <i>E-sp.c.: product</i> ) is waiting for them at the top.
56	Speaking and listening: visual	product ( <i>E-sp.c.: 5</i> )	photos from movies <i>War House</i> ( <i>E-sp.c.: product</i> ), <i>Indiana Jones and the Temple of Doom</i> ( <i>E-sp.c.: product</i> ), <i>E.T. the Extra-Terrestrial</i> ( <i>E-sp.c.: product</i> ), <i>Minority Report</i> ( <i>E-sp.c.: product</i> ), <i>Catch Me If You Can</i> ( <i>E-sp.c.: product</i> )
57	Speaking & listening: visual	person ( <i>E-sp.c.: 1</i> , <i>non-E-sp.c.: 1</i> )	photos of Steven Spielberg ( <i>E-sp.c.: person</i> ) and Dagmara Walkowicz ( <i>non-E-sp.c. / Poland: person</i> )
61	Listening & reading: article	person ( <i>E-sp.c.: 2</i> ), product ( <i>E-sp.c.: 2</i> , <i>non-E-sp.c.: 1</i> )	When Susan Boyle ( <i>E-sp.c.: person</i> ) first walked onto the stage of the <i>Britain's Got Talent</i> ( <i>E-sp.c.: product</i> ) TV show people immediately thought that she looked like a 47-year-old single woman, who lived alone with her cat (which in fact she was) ... But when she opened her mouth and started singing <i>I Dreamed a Dream</i> from the musical <i>Les Misérables</i> ( <i>non-E-sp.c. / France: product</i> ) everybody was amazed ... Susan Fiske ( <i>E-sp.c.: person</i> ), a professor of psychology and neuroscience at Princeton University ( <i>E-sp.c.: product</i> ), said that traditionally, most stereotypes are linked to judging whether a person looks dangerous or not.

Table 16: *English File* – U6 – detailed representation of cultural references

	English	Non-English	Asia	Africa	other countries
<b>Products</b>	29	1	.	-	-
<b>Practices</b>	1	-	-	-	-
<b>Perspectives</b>	-	-	-	-	-
<b>Persons</b>	10	1	-	1	-
<b>Total</b>	40	2	0	1	0

Table 16.1: *English File* – U6 – quantitative representation of cultural references

Page	Section	Cultural aspect ( <i>origin : number of references</i> )	Abstract / description of the visual
64	Vocabulary: visual	person ( <i>E-sp.c.: 1</i> , <i>non-E-sp.c.: 1</i> ), product ( <i>E-sp.c.: 1</i> , <i>other c.: 1</i> )	drawings of Henry VIII ( <i>E-sp.c.: person</i> ), Albert Einstein ( <i>non-E-sp.c. / Germany: person</i> ), <i>David Copperfield</i> book ( <i>E-sp.c.: product</i> ), map of Brazil ( <i>other c.: product</i> )
66-67	Reading & Speaking: article	product ( <i>E-sp.c.: 4</i> ), practice ( <i>Asia: 1</i> ),	... A lot of people wonder why so many Chinese children are maths geniuses and musical prodigies

		person ( <i>E-sp.c.: 1, Asia: 1</i> )	( <i>Asia: practice</i> ), Amy Chua ( <i>E-sp.c.: person</i> ) explains why in her book <i>Battle Hymn of the Tiger Mother</i> ( <i>E-sp.c.: product</i> ) ... Born in the United States ( <i>E-sp.c.: product</i> ) to Chinese immigrant parents ( <i>Asia: person</i> ) Chua married a man who she met at Harvard University ( <i>E-sp.c.: product</i> ) ... At 13 Sophia played a piano solo at the Carnegie Hall in New York ( <i>E-sp.c.: product</i> ), and at 12, Lulu a violinist, was the leader of a prestigious orchestra for young people.
69	Grammar: visual	person ( <i>E-sp.c.: 2, non-E-sp.c.: 2</i> )	photos of Vivienne from Montreal, Canada ( <i>E-sp.c.: person</i> ), Marco from Naples, Italy ( <i>non-E-sp.c.: person</i> ), Andrea from Melbourne, Australia ( <i>E-sp.c.: person</i> ) and Carlos from Valencia, Spain ( <i>non-E-sp.c.: person</i> )
70-71	Reading: article	person ( <i>non-E-sp.c.: 1</i> ), product ( <i>non-E-sp.c.: 4</i> )	In 1885 Tchaikovsky ( <i>non-E-sp.c./ Russia: person</i> ) wrote to a friend, “These days I dream of settling in a village not far from Moscow ( <i>non-E-sp.c./ Russia: product</i> ) where I can feel at home”. First he rented a small house in the village of Maidanovo ( <i>non-E-sp.c./ Russia: product</i> ) ... Eventually he found the perfect house, in the small town of Klin ( <i>non-E-sp.c./ Russia: product</i> ) ... It is the place where he wrote his last major work, his 6 <sup>th</sup> <i>Symphony</i> , or the <i>Pathétique</i> ( <i>non-E-sp.c./ Russia: product</i> ) as it is sometimes called.

Table 17: *English File* – U7 – detailed representation of cultural references

	English	non-English	Asia	Africa	other countries
<b>Products</b>	5	4	.	-	1
<b>Practices</b>	-	-	1	-	-
<b>Perspectives</b>	-	-	-	-	-
<b>Persons</b>	4	4	1	-	-
<b>Total</b>	9	8	2	0	1

Table 17.1: *English File* – U7 – quantitative representation of cultural references

Page	Section	Cultural aspect ( <i>origin : number of references</i> )	Abstract / description of the visual
74 – 75	Grammar: visual	product ( <i>E-sp.c.: 2</i> )	photos of Apple Macbook pro ( <i>E-sp.c.: product</i> ) and Tiffany heart necklace ( <i>E-sp.c.: product</i> )
76 – 77	Reading: article	person ( <i>E-sp.c.: 1, non-E-sp.c.: 1</i> ), product ( <i>E-sp.c.: 4, non-E-sp.c.: 2</i> ), practice ( <i>E-sp.c.: 1</i> )	/part 1/ Clive Zietman ( <i>E-sp.c.: person</i> ) loves complaining – but not shouting in hotel lobbies, or angrily telling a shop assistant to call the manager, or making a waitress cry. He loves complaining properly and in writing ... It all started many years ago, on a boring train journey home to West London ( <i>E-sp.c.: product</i> ). The train passed by the McVitie’s biscuit factory ( <i>E-sp.c.: product</i> ), and the smell of the biscuits made Clive feel hungry ... On one occasion he

			<p>managed to get a Volkswagen Golf GTI (<i>non-E-sp.c./ Germany: product</i>) within 24 hours for a friend who has been complaining for almost a year (without any success) about his faulty vehicle. On another occasion he got a travel agent to refund the cost of a holiday worth £2,000, after Clive's wife Bettina broke her leg when she slipped in a puddle of water in their holiday apartment in Spain (<i>non-E-sp.c.: product</i>) ... After Clive was served mouldy strawberries on a British Airways (<i>E-sp.c.: product</i>) flight, he used a courier service to send the fruit to the airline's chief executive. To compensate, BA invited his daughters, Nina and Zoë to Heathrow (<i>E-sp.c.: product</i>) to personally inspect the airline's catering facilities. 'I just can't bear bad service,' says Clive. 'We have a right to good service, and should expect it and demand it. In fact, what irritates me more than anything is that, unlike Americans, we British are hopeless at complaining' (<i>E-sp.c.: practice</i>) /part 2/ And unless you are particularly fond of Vivaldi (<i>non-E-sp.c./ Italy: person</i>), don't waste your time ringing a customer complaints line!</p>
80	Reading: visual	<p>person (<i>E-sp.c.: 5</i>), product (<i>E-sp.c.: 1</i>)</p>	<p>photos of investors Peter Jones (<i>E-sp.c.: person</i>), Duncan Bannatyne (<i>E-sp.c.: person</i>), Deborah Meaden (<i>E-sp.c.: person</i>), a singer Levi Roots (<i>E-sp.c. + other c./ Jamaica: person</i>) with his product Reggae Reggae Sauce (<i>E-sp.c.: product</i>), inventor Rob Law (<i>E-sp.c.: person</i>) with his product Trunki case (<i>E-sp.c.: product</i>)</p>
	Reading: article	<p>product (<i>E-sp.c.: 2</i>), practice (<i>E-sp.c.: 2</i>)</p>	<p><i>Dragons' Den</i> (<i>E-sp.c.: product</i>) is a UK TV series, with similar versions in many different countries. In the UK programme, contestants have three minutes to present their business ideas to five very successful business people (<i>E-sp.c.: practice</i>). These people are nicknamed the 'Dragons', and the intimidating room where they meet the contestants is the 'Den' (the dragons' home) ... Paul Simpson wanted the Dragons to invest in his handmade coffee tables ... Nobody was enthusiastic, and the Dragons rejected his idea. But Paul hasn't given up. Now he is making a new table, this time replica of Windsor Castle (<i>E-sp.c.: product</i>), which he thinks might be popular with tourists ... And of course the Dragons don't always get it right. Inventor Rob Law's product, a suitcase for children which they can also ride on, was rejected as 'worthless' ... However, today's Trunki cases are best-sellers, and are sold in 22 different countries (<i>E-sp.c.: practice</i>)</p>

Table 18: *English File* – U8 – detailed representation of cultural references

	English	non-English	Asia	Africa	other countries
<b>Products</b>	9	2	.	-	-
<b>Practices</b>	3	-	-	-	-
<b>Perspectives</b>	-	-	-	-	-
<b>Persons</b>	6	1	-	-	-
<b>Total</b>	18	3	0	0	0

Table 18.1: *English File* – U8 – quantitative representation of cultural references

Page	Section	Cultural aspect (origin : number of references)	Abstract / description of the visual
84 - 85	Reading & Speaking: visual	person ( <i>E-sp.c.: 1</i> )	a photo of a British writer Bernard Hare ( <i>E-sp.c.: person</i> )
	Reading & Speaking: story excerpt	product ( <i>E-sp.c.: 3</i> )	I was living in a student flat in North London ( <i>E-sp.c.: product</i> ), when the police knocked on my door one night ... There was no phone in the flat and this was before the days of mobile phones, so I ran down to the nearest phone box and phoned my dad in Leeds, in the north of England ( <i>E-sp.c.: product</i> ). He told me that my mum was very ill in hospital and that I should go home as soon as I could ... There was a train to Peterborough ( <i>E-sp.c.: product</i> ), from where some local trains went to Leeds, but I would miss the connection by about 20 minutes.
	Reading & Speaking: story	product ( <i>Asia: 3, E-sp.c.: 2</i> ), person ( <i>non-E-sp.c.: 1</i> )	/story 1/ I was living in South Korea ( <i>Asia: product</i> ) at the time, teaching English ( <i>E-sp.c.: product</i> ). I had to leave the country and return again because of problems with my visa, so I booked a ferry to Fukuoka in Japan ( <i>Asia: product</i> ). I intended to change some Korean money into Japanese yen ( <i>Asia: product</i> ) ... I was feeling lonely and depressed when suddenly I heard a young couple speaking French ( <i>non-E-sp.c./ France: product</i> ). I asked them if they spoke any English, and they told me (in good English) that they were Belgian students ( <i>non-E-sp.c.: person</i> ) /story 2/ It was a cold Sunday evening in Manchester ( <i>E-sp.c.: product</i> )
86	Speaking: visual	product ( <i>E-sp.c.: 2, Africa: 1, Asia: 1</i> )	quotes about luck by golf player Gary Player ( <i>Africa: product</i> ), American football coach Darrell Royal ( <i>E-sp.c.: product</i> ), the 14 <sup>th</sup> Dalai Lama ( <i>Asia: product</i> ) and writer Susan Hinton ( <i>E-sp.c.: product</i> )
86 - 87	Reading & Listening: visual	person ( <i>E-sp.c.: 2</i> )	photos of Beatles ( <i>E-sp.c.: person</i> ) and Bill Gates ( <i>E-sp.c.: person</i> )
86 - 87	Reading & Listening: article	person ( <i>E-sp.c.: 2, non-E-sp.c.: 1</i> ), product ( <i>E-sp.c.: 1</i> ), practice ( <i>E-sp.c.: 1</i> ),	... But according to Malcolm Gladwell ( <i>E-sp.c.: person</i> ), in his book <i>Outliers</i> ( <i>E-sp.c.: product</i> ), we are asking the wrong questions ... In recent research done on various groups of elite ice



		<i>non-E-sp.c.: 1)</i>	hockey players from Canada ( <i>E-sp.c.: person</i> ) and the Czech Republic ( <i>non-E-sp.c./Czech Republic: person</i> ), one fascinating fact came to light ... The school year in these countries runs from January to December ( <i>E.sp.c. + non-E-sp.c./ Czech Republic: practice</i> )
91	Listening & Speaking: visual	product ( <i>E-sp.c.: 1</i> ),	book cover of <i>The Winter of Our Disconnect</i> ( <i>E-sp.c.: 1</i> )

Table 19: *English File* – U9 – detailed representation of cultural references

	English	non-English	Asia	Africa	other countries
<b>Products</b>	9	-	4	1	-
<b>Practices</b>	1	1	-	-	-
<b>Perspectives</b>	-	-	-	-	-
<b>Persons</b>	5	2	-	-	-
<b>Total</b>	15	3	4	1	0

Table 19.1: *English File* – U9 – quantitative representation of cultural references

Page	Section	Cultural aspect ( <i>origin : number of references</i> )	Abstract / description of the visual
94 - 95	Reading: visual	person ( <i>E-sp.c.: 3</i> ), product ( <i>E-sp.c.: 2</i> , <i>Asia: 1</i> )	photos of Steve Jobs ( <i>E-sp.c.: person</i> ) with Stephen Wozniak ( <i>E-sp.c.: person</i> ), a novelist Mona Simpson ( <i>E-sp.c.: person</i> ), a computer Macintosh Classic ( <i>E-sp.c.: product</i> ), a traffic sign of Mountain View ( <i>E-sp.c.: product</i> ) and a logo designed by Chinese design student ( <i>Asia: product</i> )
	Reading: article	product ( <i>E-sp.c.: 4</i> ), person ( <i>Asia: 1</i> )	... Stephen Wozniak is the American computer engineer and programmer whose computer designs became the original Apple I and Apple II computers. He and Steve Jobs became friends when they were both working at Hewlett Packard ( <i>E-sp.c.: product</i> ). They started making computers in Jobs's parents' garage and together they founded Apple Computers (now Apple Inc.) in 1976 ( <i>E-sp.c.: product</i> ) ... Mona Simpson is Steve Jobs's sister ... They kept their relationship secret for a year until Mona introduced Steve as her brother at the party which she gave to celebrate the publication of her first novel, <i>Anywhere But Here</i> ( <i>E-sp.c.: product</i> ) ... Mountain View is the area in California where Steve Jobs grew up. He was born in San Francisco ( <i>E-sp.c.: product</i> ) ... This is the logo which was designed by Jonathan Mak, a Chinese design student from Hongkong ( <i>Asia: person</i> ), as a tribute to Steve Jobs when he died. The design, which used Steve Jobs's silhouette incorporated into the 'bite' of a white Apple logo, became a worldwide internet sensation

96	Listening: visual	product ( <i>E-sp.c.: 4</i> )	photos of London Underground plan ( <i>E-sp.c.: product</i> ), Penguin Books book covers ( <i>E-sp.c.: product</i> ), London Eye ( <i>E-sp.c.: product</i> ) and Beatles album <i>Sgt. Pepper's Lonely Hearts Club Band</i> ( <i>E-sp.c.: product</i> )
97	Speaking: visual	person ( <i>E-sp.c.: 1</i> , <i>non-E-sp.c.: 1</i> ), product ( <i>E-sp.c.: 2</i> , <i>non-E-sp.c.: 2</i> )	photos of Audrey Hepburn ( <i>E-sp.c.: person</i> ), Andrés Iniesta ( <i>non-E-sp.c./ Spain: person</i> ), Flatiron Building ( <i>E-sp.c.: product</i> ), IKEA logo ( <i>non-E-sp.c./ Sweden: product</i> ), Rolex watch ( <i>non-E-sp.c./ Switzerland: product</i> ), poster of a film <i>Vertigo</i> ( <i>E-sp.c.: product</i> )
99	Listening: visual	person ( <i>E-sp.c.: 4</i> )	photos of Jack the Ripper suspects: Prince Albert ( <i>E-sp.c.: person</i> ), James Maybrick ( <i>E-sp.c.: person</i> ), Walter Sickert ( <i>E-sp.c.: person</i> ), Carl Feigenbaum ( <i>E-sp.c.: person</i> )
100-101	Reading & Listening: visual	person ( <i>E-sp.c.: 1</i> )	a photo of Graham Greene ( <i>E-sp.c.: person</i> )
	Reading & Listening: short story	product ( <i>E-sp.c.: 1</i> )	excerpt from a short story "The Case for the Defence" by Graham Greene ( <i>E-sp.c.: product</i> )

Table 20: *English File* – U10 – detailed representation of cultural references

	English	non-English	Asia	Africa	other countries
<b>Products</b>	13	2	1	-	-
<b>Practices</b>	-	-	-	-	-
<b>Perspectives</b>	-	-	-	-	-
<b>Persons</b>	9	1	1	-	-
<b>Total</b>	22	3	2	0	0

Table 20.1: *English File* – U10 – quantitative representation of cultural references

## Navigate

Page	Section	Cultural aspect ( <i>origin : number of references</i> )	Abstract / description of the visual
6	Grammar & Reading: visual	product ( <i>E-sp.c.: 2</i> , <i>non-E-sp.c.: 1</i> )	photos of Scottish city ( <i>E-sp.c.: product</i> ), Polish city ( <i>non-E-sp.c.: product</i> ) and USA landscape ( <i>E-sp.c.: product</i> )
	Grammar & Reading: article	product ( <i>E-sp.c.: 3</i> , <i>non-E-sp.c.: 3</i> ), person ( <i>non-E-sp.c.: 1</i> )	How many of your Facebook ( <i>E-sp.c.: product</i> ) friends have you seen lately? For Rob Jones, who is currently meeting every single friend on his Facebook page, the answer could soon be 700 ... He hopes to have met all 700 within three years, travelling thousands of miles to thirty countries including New Zealand ( <i>E-sp.c.: product</i> ), on the other side of the world, in the process ... Rob met his Polish girlfriend ( <i>non-E-sp.c.: person</i> ) online ... His adventure has taken him across Europe, visiting England ( <i>E-sp.c.: product</i> ) [...] Finland

			( <i>non-E-sp.c.: product</i> ), Germany ( <i>non-E-sp.c.: product</i> ) and Switzerland ( <i>non-E-sp.c.: product</i> )
10	Listening & Speaking: visual	product ( <i>E-sp.c.: 1</i> )	a book cover of <i>The Shallows</i> ( <i>E-sp.c.: product</i> )
12	Speaking & Listening: visual	product ( <i>E-sp.c.: 1</i> , <i>non-E-sp.c.: 1</i> )	photos of Tesla electric car ( <i>E-sp.c.: product</i> ) and Fairphone ( <i>non-E-sp.c./ Netherlands: product</i> )
14	Video: visual	product ( <i>E-sp.c.: 2</i> , <i>Asia: 1</i> )	photos of Times Square ( <i>E-sp.c.: product</i> ), Youtube website ( <i>E-sp.c.: product</i> ) and Asian underground ( <i>Asia: product</i> )

Table 21: *Navigate* – U1 – detailed representation of cultural references

	English	non-English	Asia	Africa	other countries
<b>Products</b>	9	5	1	-	-
<b>Practices</b>	-	-	-	-	-
<b>Perspectives</b>	-	-	-	-	-
<b>Persons</b>	-	1	-	-	-
<b>Total</b>	9	6	1	0	0

Table 21.1: *Navigate* – U1 – quantitative representation of cultural references

Page	Section	Cultural aspect ( <i>origin : number of references</i> )	Abstract / description of the visual
16	Vocabulary & Reading: article	product ( <i>Africa: 1</i> )	... I was 27 and had been a river guide for several years, taking people down the Zambezi River ( <i>Africa: product</i> ).
18	Grammar & Reading: article	product ( <i>Asia: 1</i> , <i>E-sp.c.: 1</i> ), person ( <i>E-sp.c.: 1</i> )	<i>/part 1/</i> Recently a picture has been circulating on the internet of a bright blue watermelon, described as a Japanese moon melon ( <i>Asia: product</i> )  <i>/part 3/</i> In the early twentieth century, scientists were keen to find some evidence that would prove the link between early man and apes. In 1912, it seemed the evidence had been found in Piltdown, England ( <i>E-sp.c.: product</i> ), when Charles Dawson ( <i>E-sp.c.: person</i> ) dug up a human skull with an ape-like jaw.
20 - 21	Reading & Speaking: article	product ( <i>E-sp.c.: 1</i> ), person ( <i>E-sp.c.: 1</i> )	In his book <i>Blink</i> ( <i>E-sp.c.: product</i> ), the Canadian author Malcolm Gladwell ( <i>E-sp.c.: person</i> ) tells a wonderful story ...
22	Speaking & Listening: visual	product ( <i>non-E-sp.c.: 1</i> )	a drawing of a traditional Swedish carved horse statuette “Dalecarlian horse” ( <i>non-E-sp.c./ Sweden: product</i> )
23	Reading & Writing: visual	product ( <i>E-sp.c.: 1</i> )	a photo of a taxi of Brighton & Hove ( <i>E-sp.c.: product</i> )

Table 22: *Navigate* – U2 – detailed representation of cultural references

	English	non-English	Asia	Africa	other countries
<b>Products</b>	3	1	1	1	-
<b>Practices</b>	-	-	-	-	-
<b>Perspectives</b>	-	-	-	-	-

<b>Persons</b>	2	-	-	-	-
<b>Total</b>	5	1	1	1	0

Table 22.1: *Navigate* – U2 – quantitative representation of cultural references

Page	Section	Cultural aspect (origin : number of references)	Abstract / description of the visual
28	Vocabulary & Reading: article	product ( <i>E-sp.c.</i> : 2)	The best thing on TV last night was <i>Faking It</i> ( <i>E-sp.c.</i> : product). It takes someone with no experience in a particular job and sends them to live and train with an expert for four weeks ... At the beginning of the programme, we met Ed working in a fast food van in all weathers, selling chips and burgers ... All this changed as he had to learn how <i>not</i> to be pleasant to people as a head chef in a top London restaurant ( <i>E-sp.c.</i> : product)
30 - 31	Reading & Speaking: article	product ( <i>E-sp.c.</i> : 1)	... Putting 'reduce your stress levels' into Google ( <i>E-sp.c.</i> : product) gets you 34 million hits
32	Listening & Speaking: visual	product ( <i>other c.</i> : 1), person ( <i>other c.</i> : 1)	a photo of 'Litre of Light' ( <i>other c.</i> / <i>Brazil</i> : product) invented by Alfredo Moser ( <i>other c.</i> / <i>Brazil</i> : person)
34	Video: visual	practice ( <i>E-sp.c.</i> : 1)	a drawing of British women marching in protest over the voting rights ( <i>E-sp.c.</i> : practice)

Table 23: *Navigate* – U3 – detailed representation of cultural references

	English	non-English	Asia	Africa	other countries
<b>Products</b>	3	-	-	-	1
<b>Practices</b>	1	-	-	-	-
<b>Perspectives</b>	-	-	-	-	-
<b>Persons</b>	-	-	-	-	1
<b>Total</b>	4	0	0	0	2

Table 23.1: *Navigate* – U3 – quantitative representation of cultural references

Page	Section	Cultural aspect (origin : number of references)	Abstract / description of the visual
36 – 37	Vocabulary & Speaking: visual	product ( <i>Asia</i> : 2, <i>other c.</i> : 1)	photos and maps of Lake Titicaca ( <i>other c.</i> / <i>Peru</i> : product), Bangkok ( <i>Asia</i> : product) and Maldives ( <i>Asia</i> : product)
	Vocabulary & Speaking: article	product ( <i>non-E-sp.c.</i> : 2, <i>Asia</i> : 1), practice ( <i>non-E-sp.c.</i> : 1, <i>Asia</i> : 1), person ( <i>non-E-sp.c.</i> : 1)	... There are already cultures where a life on water is nothing new. Islands made from reeds float in the middle of Peru's Lake Titicaca, home to an ancient community. Venice ( <i>non-E-sp.c.</i> / <i>Italy</i> : product) is made up of 118 islands; and the Thai capital, Bangkok, with its canals, is famous for its floating markets ( <i>Asia</i> : practice). Fishermen live at sea for long periods, but could

			large numbers of people really move onto the water? Koen Olthius ( <i>non-E-sp.c./ Netherlands: person</i> ), the Dutch founder of <i>Waterstudio.nl</i> ( <i>non-E-sp.c./ Netherlands: product</i> ) and a floating architecture expert, thinks so ... Waterstudio will create a luxury floating development (with a conference centre, golf course and 185-villa resort), and use the money from this to develop artificial islands to provide houses for the Maldives' poorer citizens ( <i>non-E-sp.c./ Netherlands: practice</i> ) ... AT Design have produced plans for a 10 km <sup>2</sup> floating city off the coast of Hong Kong ( <i>Asia: product</i> )
40	Listening & Speaking: visual	product ( <i>E-sp.c.: 1</i> )	a photo of a man in a messy room with a pile of <i>Daily Mail</i> issues ( <i>E-sp.c.: product</i> )
42	Reading & Writing: visual	product ( <i>E-sp.c.: 1</i> , <i>non-E-sp.c.: 1</i> , <i>Africa: 1</i> )	photos of Tobermory, Scotland ( <i>E-sp.c.: product</i> ), Lucca, Italy ( <i>non-E-sp.c./ Italy: product</i> ) and Essaouira, Morocco ( <i>Africa: product</i> )
44	Video: visual	product ( <i>Asia: 1</i> )	photos of Songdo ( <i>Asia: product</i> )

Table 24: *Navigate* – U4 – detailed representation of cultural references

	English	non-English	Asia	Africa	other countries
<b>Products</b>	2	3	4	1	1
<b>Practices</b>	-	1	1	-	-
<b>Perspectives</b>	-	-	-	-	-
<b>Persons</b>	-	1	-	-	-
<b>Total</b>	2	5	5	1	1

Table 24.1: *Navigate* – U4 – quantitative representation of cultural references

Page	Section	Cultural aspect ( <i>origin : number of references</i> )	<i>Abstract / description of the visual</i>
46	Vocabulary & Listening: visual	product ( <i>E-sp.c.: 1</i> , <i>other c.: 1</i> )	a poster of the film <i>The Secret Life of Walter Mitty</i> ( <i>E-sp.c.: product</i> ) and of the film <i>Rio 2096: A Story of Love and Fury</i> ( <i>other c./ Brazil: product</i> )
47	Grammar & Speaking: visual	product ( <i>Asia: 1</i> )	a view from the Indonesian film <i>Stepping on the Flying Grass</i> ( <i>Asia: product</i> )
48	Vocabulary & Reading: article	practice ( <i>Africa: 6</i> ), product ( <i>Africa: 5</i> , <i>E-sp.c.: 2</i> , <i>other c.: 1</i> , <i>Asia: 1</i> ), person ( <i>Africa: 1</i> )	/headline/ Nigerian video games score highly ( <i>Africa: practice</i> ) Meet Sharp Sule ( <i>Africa: product</i> )! He works hard to make a living by dashing through the streets of Lagos, Nigeria ( <i>Africa: product</i> ) on his bike, avoiding cars, trucks and potholes [...] There are plenty of people just like Sharp Sule in Lagos ( <i>Africa: practice</i> ), but he's actually a character in an original new video game, designed, as Hugo Obi ( <i>Africa: person</i> ), founder of Maliyo Games ( <i>Africa: product</i> ), says, 'to showcase African culture to the world, through games'. Over the past few years, a growing middle class that is

			looking for entertainment has resulted in Nigerian movies and music sweeping across the continent ( <i>Africa: practice</i> ) ... Last year Nigerians bought an astonishing 21,5 million mobile phones, so more and more people are looking for entertaining apps and games ( <i>Africa: practice</i> ). The global video game industry is now worth \$66 billion – more than Hollywood ( <i>E-sp.c.: product</i> ) – but so far many of the games have been rather unexciting and predictable. In contrast, Maliyo aims to produce something clever, amusing and definitely African ( <i>Africa: practice</i> ). As well as Sharp Sule, Maliyo has also recently produced another highly enjoyable game, <i>Mosquito Smasher</i> ( <i>Africa: product</i> ). Like many video games, it's quite violent – but the only things that get hurt are the mosquitos, a constant irritation in Lagos ( <i>Africa: practice</i> ) ... Nigerian company <i>Gamsole</i> ( <i>Africa: product</i> ), which a few months ago became the first in the region to gain more than 1 million app downloads, said most of its fans log in from Brazil ( <i>other c.: product</i> ), India ( <i>Asia: product</i> ) and the US ( <i>E-sp.c.: product</i> )
52 - 53	Reading & Writing: visual	product ( <i>E-sp.c.: 2</i> )	a poster of the film <i>The Shawshank Redemption</i> ( <i>E-sp.c.: product</i> ), a view from the film <i>One Day</i> ( <i>E-sp.c.: product</i> )
52 - 53	Reading & Writing: review	product ( <i>E-sp.c.: 8</i> ), person ( <i>E-sp.c.: 7</i> )	<p>/review 1/ <i>The Shawshank Redemption</i> (was directed by Frank Darabont (<i>E-sp.c.: person</i>) and is based on a novel (<i>E-sp.c.: product</i>) by Stephen King (<i>E-sp.c.: person</i>). Starring Tim Robbins (<i>E-sp.c.: person</i>) and Morgan Freeman (<i>E-sp.c.: person</i>) ... The film is set in the late 1940s in the USA (<i>E-sp.c.: product</i>). Tim Robbins plays Andy Dufresne (<i>E-sp.c.: product</i>), a banker who is falsely sent to prison for killing his wife... However, he soon makes friends with another prisoner, Ellis 'Red' Redding (<i>E-sp.c.: product</i>), who is in for life ... Thomas Newman's (<i>E-sp.c.: person</i>) soundtrack (<i>E-sp.c.: product</i>) creates an exciting atmosphere throughout the film.</p> <p>/review 2/ <i>One Day</i> is a story about love and friendship based on David Nicholl's (<i>E-sp.c.: person</i>) very successful novel (<i>E-sp.c.: product</i>). The two main characters, Emma (<i>E-sp.c.: product</i>) and Dexter (<i>E-sp.c.: product</i>) (Anne Hathaway (<i>E-sp.c.: person</i>) and Jim Sturgess (<i>E-sp.c.: person</i>) meet at university and become friends.</p>

Table 25: *Navigate* – U5 – detailed representation of cultural references

	English	non-English	Asia	Africa	other countries
Products	13	-	2	5	2

<b>Practices</b>	-	-	-	6	-
<b>Perspectives</b>	-	-	-	-	-
<b>Persons</b>	7	-	-	1	-
<b>Total</b>	20	-	2	12	2

Table 25.1: *Navigate – U5 (Entertainment)* – quantitative representation of cultural references

Page	Section	Cultural aspect (origin : number of references)	Abstract / description of the visual
56	Vocabulary & Reading: article	practice ( <i>E-sp.c.: 1</i> )	This may sound like science fiction, but driverless cars are already on the roads in California ( <i>E-sp.c.: practice</i> )
57	Grammar & Speaking: visual	product ( <i>E-sp.c.: 1</i> )	a photo of Amazon drone ( <i>E-sp.c.: product</i> )
59	Grammar & Listening : the news item	product ( <i>Asia: 1</i> ), practice ( <i>Asia: 1</i> )	Statistics from Thailand's Meteorological Department ( <i>Asia: product</i> ) show that in the last four decades, average temperatures in the country's north-east region have steadily increased. In addition, the seasonal rains have been arriving later and later over the last ten years. Crops have died from water shortages ( <i>Asia: practice</i> )
64	Video: visual	practice ( <i>other c.: 1</i> )	photos of people using mist catchers in Atacama Desert ( <i>other c./Chile: practice</i> )

Table 26: *Navigate – U6* – detailed representation of cultural references

	English	non-English	Asia	Africa	other countries
<b>Products</b>	1	-	1	-	-
<b>Practices</b>	1	-	1	-	1
<b>Perspectives</b>	-	-	-	-	-
<b>Persons</b>	-	-	-	-	-
<b>Total</b>	2	0	2	0	1

Table 26.1: *Navigate – U6* – quantitative representation of cultural references

Page	Section	Cultural aspect (origin : number of references)	Abstract / description of the visual
66 - 67	Vocabulary & Reading: visual	product ( <i>E-sp.c.: 3</i> , <i>non-E-sp.c.: 3</i> , <i>Asia: 1</i> , <i>Africa: 1</i> , <i>other c.: 1</i> )	photos of Dublin ( <i>E-sp.c.: product</i> ), London ( <i>E-sp.c.: product</i> ), Athens ( <i>non-E-sp.c./ Greece: product</i> ), Melbourne ( <i>E-sp.c.: product</i> ), Manila ( <i>Asia: product</i> ), Luanda ( <i>Africa: product</i> ), Lisbon ( <i>non-E-sp.c./ Portugal: product</i> ), Milan ( <i>non-E-sp.c./ Italy: product</i> ) and Buenos Aires ( <i>other c./ Argentina: product</i> )
	Vocabulary & Reading: article	product ( <i>other c.: 1</i> ), practice ( <i>other c.: 2</i> , <i>non-E-sp.c.: 1</i> ), person ( <i>E-sp.c.: 1</i> , <i>non-E-sp.c.: 1</i> )	A mix of Italian, Spanish and English accents stand out in Buenos Aires neighborhoods such as San Telmo ( <i>other c./ Argentina: product</i> ), as the city welcomes a growing number of young professionals who have come here looking for

			jobs and more relaxed lifestyle ( <i>other c./ Argentina: practice</i> ). Two years ago, Hanson ( <i>E-sp.c.: person</i> ) decided to change his occupation, leaving his job at a London financial services firm to teaching English privately to business executives in Buenos Aires ... For Chiara Boschiero ( <i>non-E-sp.c./ Italy: person</i> ), a 33-year-old film producer from Italy, Argentina has provided better career prospects. ‘In Italy, it is very difficult for a director under 40 to make a film ( <i>non-E-sp.c./ Italy: practice</i> ). But Argentina is young, and there are many directors and producers here younger than I am who are very successful ( <i>other c./ Argentina: practice</i> ).’
68	Vocabulary & Reading: visual	person ( <i>E-sp.c.: 2, other c.: 1</i> )	photos of Jane Goodall ( <i>E-sp.c.: person</i> ), Rebecca Adlington ( <i>E-sp.c.: person</i> ) and Daniel Barenboim ( <i>other c./ Argentina: person</i> )
	Vocabulary & Reading: biography	product ( <i>other c.: 1, Asia: 2, Africa: 1, E-sp.c.: 2</i> ), person ( <i>E-sp.c.: 1, Africa: 1</i> )	/part 1/ Daniel Barenboim was born in 1942 in Buenos Aires ( <i>other c./ Argentina: product</i> ), and moved to Israel ( <i>Asia: product</i> ) in 1952 ... In 1999 he co-founded the West-Eastern Divan orchestra with Professor Edward Said ( <i>E-sp.c.: person</i> ) /part 2/ Jane Goodall was born in London ( <i>E-sp.c.: product</i> ) in 1934. In her early twenties, she went to Tanzania ( <i>Africa: product</i> ), initially as a secretary to the anthropologist Louis Leakey ( <i>Africa: person</i> ) /part 3/ Rebecca Adlington was born in Mansfield, UK ( <i>E-sp.c.: product</i> ) in 1989. At nineteen she suddenly became famous as a champion swimmer, after winning two gold medals at the Beijing Olympics ( <i>Asia: product</i> )
70	Reading & Speaking: article	product ( <i>E-sp.c.: 1, non-E-sp.c.: 1</i> ), person ( <i>E-sp.c.: 1</i> )	/headline/ The Festival of Errors ( <i>non-E-sp.c./ France: product</i> ) Some French education specialists recently put on a festival in Paris to encourage children to make mistakes ... Another point of view is provided by Dr Astro Teller ( <i>E-sp.c.: person</i> ) who works for Google ( <i>E-sp.c.: product</i> ), a company famous for its incredible successes, and equally unbelievable errors.
74	Video: visual	product ( <i>non-E-sp.c.: 1, E-sp.c.: 1</i> )	photos of Szeged ( <i>non-E-sp.c./ Hungary: product</i> ) and Oxford ( <i>E-sp.c.: product</i> )

Table 27: *Navigate* – U7 – detailed representation of cultural references

	English	non-English	Asia	Africa	other countries
<b>Products</b>	7	5	3	2	3
<b>Practices</b>	-	1	-	-	2
<b>Perspectives</b>	-	-	-	-	-
<b>Persons</b>	5	1	-	1	1
<b>Total</b>	12	7	3	3	6

Table 27.1: *Navigate* – U7 – quantitative representation of cultural references



Page	Section	Cultural aspect (origin : number of references)	Abstract / description of the visual
78	Vocabulary & Reading: article	product ( <i>E-sp.c.: 1</i> )	... Researchers at Berkeley University ( <i>E-sp.c.: product</i> ) have spent the last five years studying what exactly makes people act heroically
80	Listening & Speaking: visual	product ( <i>non-E-sp.c.: 1</i> ), practice ( <i>non-E-sp.c.: 3</i> )	photos of Icelandic culture: Icelandic children weaving ( <i>non-E-sp.c./ Iceland: practice</i> ), people bathing close to the geysers ( <i>non-E-sp.c./ Iceland: practice</i> ), babies left sleeping outside ( <i>non-E-sp.c./ Iceland: practice</i> ) and a map of Iceland ( <i>non-E-sp.c./ Iceland: product</i> )
84	Video: visual	person ( <i>other c.: 1</i> )	photos of Mexican people as a close-knit community ( <i>other c./ Mexico: person</i> )

Table 28: *Navigate* – U8 – detailed representation of cultural references

	English	non-English	Asia	Africa	other countries
<b>Products</b>	1	1	-	-	-
<b>Practices</b>	-	3	-	-	-
<b>Perspectives</b>	-	-	-	-	-
<b>Persons</b>	-	-	-	-	1
<b>Total</b>	1	4	0	0	1

Table 28.1: *Navigate* – U8 – quantitative representation of cultural references

Page	Section	Cultural aspect (origin : number of references)	Abstract / description of the visual
86	Vocabulary & Reading: article	product ( <i>E-sp.c.: 1</i> )	Dove ( <i>E-sp.c.: product</i> ), the beauty company famous for its campaigns to make people feel better about themselves, have created the most interesting film they've ever done
88	Vocabulary & Listening: visual	product ( <i>E-sp.c.: 1</i> , <i>non-E-sp.c.: 2</i> )	paintings <i>Destiny</i> by John Williams Waterhouse ( <i>E-sp.c.: product</i> ), <i>The Hunters in the Snow</i> by Pieter Bruegel ( <i>non-E-sp.c./ Dutch: product</i> ) and <i>Mandrill</i> by Franz Marc ( <i>non-E-sp.c./ German: product</i> )
90	Reading: blog post	product ( <i>non-E-sp.c.: 1</i> , <i>E-sp.c.: 1</i> )	... The study of pareidolia is a serious business. A German design studio ( <i>non-E-sp.c.: product</i> ) is making a database of such faces. And interestingly, images of some of these houses were put up on the wall at Exploratorium ( <i>E-sp.c.: product</i> ), a museum of 'science, art and human perception' in San Francisco as an example of how we find patterns in everyday objects.
94	Video: visual	product ( <i>E-sp.c.: 1</i> )	a photo of National Portrait Gallery in London ( <i>E-sp.c.: product</i> )

Table 29: *Navigate* – U9 – detailed representation of cultural references

	English	non-English	Asia	Africa	other countries
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<b>Products</b>	4	3	-	-	-
<b>Practices</b>	-	-	-	-	-
<b>Perspectives</b>	-	-	-	-	-
<b>Persons</b>	-	-	-	-	-
<b>Total</b>	4	3	0	0	0

Table 29.1: *Navigate* – U9 – quantitative representation of cultural references

Page	Section	Cultural aspect (origin : number of references)	Abstract / description of the visual
96	Vocabulary & Reading: article	person ( <i>E-sp.c.</i> : 3), product ( <i>E-sp.c.</i> : 1)	When Perry Chen ( <i>E-sp.c.</i> : person), a musician, had to cancel a concert because he couldn't raise the \$20,000 he needed to put it on, he started to think about ways he could share the risk with others ... Together with Yancey Strickler ( <i>E-sp.c.</i> : person) and Charles Adler ( <i>E-sp.c.</i> : person), he started up Kickstarter ( <i>E-sp.c.</i> : product), a crowd-funding website
97	Grammar & Speaking: article	person ( <i>Asia</i> : 1)	A surprise Kickstarter hit has been the 'Ostrich Pillow', a kind of padded hat that people pull over their heads to take a nap ... Ali Ganjavian ( <i>Asia</i> : person), who co-owns the studio where the pillow was invented, admitted that they had no idea it would be this popular
99	Grammar & Speaking: visual	practice ( <i>Asia</i> : 1)	a photo of a sporting activity sepak takraw ( <i>Asia</i> : practice)
100	Listening & Speaking: visual	product ( <i>Asia</i> : 1)	photo of robots in Hanwha Eagles dresses ( <i>Asia</i> : product)
102	Reading & Writing: visual	product ( <i>E-sp.c.</i> : 1, <i>non-E-sp.c.</i> : 2)	photos of Istanbul ( <i>non-E-sp.c./ Turkey</i> : product), Riga ( <i>non-E-sp.c./ Latvia</i> : product) and Liverpool ( <i>E-sp.c.</i> : product)
	Reading & Writing: article	product ( <i>E-sp.c.</i> : 2, <i>non-E-sp.c.</i> : 2), practice ( <i>non-E-sp.c.</i> : 1)	Istanbul has long been recognized as one of the world's great cities ... Whereas before, the skyline was dominated by historic buildings and monuments, now it is starting to resemble Manhattan ( <i>E-sp.c.</i> : product) in some districts where modern skyscrapers are rapidly being built ( <i>non-E-sp.c./ Turkey</i> : practice) ... The neighbourhood of Ortaköy ( <i>non-E-sp.c./ Turkey</i> : product) is now home to sophisticated nightclubs and restaurants, in contrast to the small fishing village that was once there ... In the past, most visitors explored the city's abundance of historic buildings, but today there is also a wide choice of exciting new art galleries and museums. One of the most talked about is the stunning Istanbul Modern ( <i>non-E-sp.c./ Turkey</i> : product) – a former empty warehouse that is now a state-of-the-art gallery ... In 2014 the city was voted the world's top destination in TripAdvisor's Travellers' Choice Award ( <i>E-sp.c.</i> : product)

104	Video: visual	product ( <i>non-E-sp.c.: 1</i> ), person ( <i>non-E-sp.c.: 1</i> )	photos of Borussia Dortmund football match ( <i>non-E-sp.c./ Germany: product</i> ) and its fans ( <i>non-E-sp.c./ Germany: person</i> )
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Table 30: *Navigate* – U10 – detailed representation of cultural references

	<b>English</b>	<b>non-English</b>	<b>Asia</b>	<b>Africa</b>	<b>other countries</b>
<b>Products</b>	4	5	1	-	-
<b>Practices</b>	-	1	1	-	-
<b>Perspectives</b>	-	-	-	-	-
<b>Persons</b>	3	1	1	-	-
<b>Total</b>	7	7	3	0	0

Table 30.1: *Navigate* – U10 – quantitative representation of cultural references